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**RECONSTRUCTING CLASS MUSIC IN THE NORTHERN PROVINCE: USING  
SONGS, CHOIR TRAINING AND ADVISORY SUPERVISION**

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## SUMMARY

Class music programmes in the Northern Province seem to be inadequate. The music periods are often used for examination subjects. The topic of this dissertation has to do with designing a plan of action to rectify this situation.

Firstly there is a need for graded indigenous folk and traditional songs for use in the music lesson. Songs sung in the languages spoken in the Northern Province are very scarce. A song book where these songs are notated in Tonic Solfa and staff notation would make it accessible to all teachers. In this dissertation such a songbook is compiled, notated and also recorded at the SABC-studios.

Secondly choral singing is much more accessible than instrumental music in the Northern Province. Therefore, there is a great need for effective choir training programmes. The basic planning of such a programme is given in this document.

Thirdly there is a need to upgrade the activities and duties of the music advisors. Therefore, a job description is given.

Fourthly no information about the different institutions which offer music in this province is documented. A map locating the relevant institutions is enclosed. Important role players in this field are identified and their addresses compiled.

Very little is documented about the music activities in the Northern Province. Very important information gathered in this research from field trips, is made available. The most important contribution is the songbook, compiled, notated and recorded by the author.

### **Key words:**

classmusic; songs; solfa notation; staff notation; choir training; advisory supervision; Northern Province; tape recordings; collection of songs; original compositions.

## OPSOMMING

Dit blyk dat Klasmusiekprogramme in die Noordelike Provinsie oneffektief is. Die musiekperiodes word dikwels gebruik vir eksamenvakke. Gevolglik is die onderwerp van hierdie navorsing om 'n plan van aksie te ontwerp wat die situasie kan regstel.

Eerstens is daar 'n behoefte aan gegradueerde inheemse volks- en tradisionele liedere vir gebruik in die musiek les. Daar is 'n skaarste aan liedere in the tale wat in die Noordelike Provinsie gepraat word. 'n Sangbundel waarin dié liedere in toniek solfa sowel as balknotasie genoteer is, sal dit toeganklik maak vir alle onderwysers. In hierdie verhandeling is so 'n sangbundel saamgestel, genoteer en in die SABC-ateljees op band opgeneem.

Tweedens is koorsang baie meer toeganklik as instrumentale musiek in die Noordelike Provinsie. Gevolglik is daar 'n ernstige behoefte aan effektiewe koorleidingprogramme. Die basiese beplanning van so 'n program word in die dokument gegee.

Derdens is daar 'n behoefte om die aktiwiteite en verantwoordelikhede van die musiek adviseurs op te gradeer. Gevolglik word hulle taakopdrag beskryf.

Vierdens is geen inligting oor die verskillende instansies wat musiek in die provinsie aanbied, gedokumenteer nie. 'n Kaart wat die relevante inrigtings aandui is ingesluit. Die belangrikste rolspelers in die Musiekopvoeding terrein is geïdentifiseer en hulle adresse versamel.

Dit blyk dat daar baie min gedokumenteer is oor die musiekaktiwiteite in die Noordelike Provinsie. Gedurende veldwerkekspedisies is daar belangrike inligting deur die outeur versamel. Sy belangrikste bydrae is die sangbundel, wat saamgestel, genoteer en opnames van gemaak is.

### **Sleutelwoorde:**

klasmusiek; liedere; solfa-notasie; balk-notasie; koorleiding; vakadviseurs; Noordelike Provinsie; bandopnames; versameling liedere; oorspronklike komposisies.

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## CHAPTER ONE

### STATEMENT OF PROBLEM, OBJECTIVES, RESEARCH METHODS AND FIELD OF STUDY

#### 1.1 STATEMENT OF PROBLEM

Class music programmes for junior and senior primary schools in the Northern Province seem to be inadequate, both quantitatively and qualitatively. Although different types of indigenous folk and traditional songs are sung in this part of South Africa, very little, if any, is available in documented form. There are no indigenous songbooks, and no other forms of recorded African class music songs in the vernaculars of the Northern Province. Although a number of English and Afrikaans songbooks are available, these are hardly in properly notated tonic solfa, which is the song-writing system best understood by the vast majority of Northern Province class music teachers.

There is a need for properly graded songs for use in Northern Province schools. As part of the much talked-about "Reconstruction and Development Programme" (RDP) for the new South Africa, a well-considered collection of songs suitable for class music teaching needs to be compiled, graded and documented.

Short songs suitable for teaching various music concepts are not easy to find, and not at all available in the idiom of the vernaculars of the Northern Province. Since such songs are needed, newly composed ones will have to form part of this study.

The many known traditional, folk and gospel songs are all too often sung inaccurately, mainly because of a lack of songbooks. This results in people singing the same tune in different, often hardly acceptable versions.

To the average Northern Province musician choral singing is much more accessible than instrumental music. There is, therefore, a great need for effective choir training programmes, right from the junior primary school level. The importance of this need is given prominence by the fact that the human voice needs thorough, professional training if it is to come anywhere near a well-tuned and well-played musical instrument.

The whole idea is to provide Northern Province school children with the best, but most cost-effective means of music making - choir training programmes second to none.

Reconstructing class music teaching being the demanding task that it is, it needs suitably qualified, resourceful and self-motivated facilitators - good music subject advisers. There is a need for a job description of music inspectors.

No information about different institutions who offer music education is documented. To facilitate the identification of the flash-points of some noteworthy class music teaching and potentially good choir training centres, a Northern Province map locating the relevant institutions, is enclosed (see p. 11).

## 1.2 OBJECTIVES OF THIS STUDY

The following objectives can be formulated in order to facilitate the investigation of the above-mentioned problems and the suggested solutions thereof:

- \* to investigate ways and means of compiling some indigenous and other songs needed for class music teaching in the Northern Province
- \* to compile songs in all the official languages used in Northern Province schools
- \* to have the songs in question notated (in both staff and tonic solfa), graded, and eventually published in book form for use in schools
- \* to look into methods of addressing the choral problems characteristic of the vast majority of Northern Province choirs
- \* to evaluate class music syllabi of various education departments with a view to designing improved ones, which not only strike a balance between Western and African songs, but also address present-day needs of pupil and teacher alike
- \* to identify the flash-points of good and/or potentially good class music teaching and choir training activities in the Northern Province
- \* to upgrade the duties and activities of the music subject adviser and to make them more effective and cost-effective



- \* to reconstruct the entire primary school class music teaching programme through songs and choir training, and to relate the objectives of this study to the whole question of the "Reconstruction and Development Programme"

### 1.3 METHODS USED IN THIS STUDY

In order to achieve the foregoing objectives, the following methods were used:

#### 1.3.1 Literature study

Books, journals, notes, lectures, syllabi and theses were studied in order to find the answers to the questions implied in the objectives of this study.

#### 1.3.2 Analysis of relevant syllabi

The syllabi of the following education departments were studied:

- \* The Department of Education and Training
- \* The Transvaal Education Department
- \* The Transkei Education Department
- \* The Namibian Education Department and
- \* The Canadian Education Department

The following aspects of the junior and senior primary schools class music syllabi and schemes of work were also studied:

- the content of the prescribed work
- the quality of the accompanying guidelines
- the general design of the syllabi
- proportional representation of Western and African music aspects
- the evaluative approach and
- period allocation

(Dixon:1990)

### 1.3.3 More information about syllabuses

In most former Gazankulu's junior primary, senior primary and secondary schools, provision was made on the general school time-table for class music periods. In the majority of cases, however, the periods were usually used for the teaching of so-called "more important" subjects, i.e. "examination subjects". In schools where class music did take place, only religious choruses or nursery rhymes were sung. No other aspects of the class music syllabus were taught. The usual reasons given for this were that:

- \* the class music teachers did not know what they were supposed to teach, and
- \* the subject was, moreover, a non-examination one.

The reason why only singing was done was that:

- pupils could sing songs that they already knew, and
- the teacher could teach the songs she/he already knew.

### 1.3.4 Fieldwork

Fieldwork was undertaken in the form of visits to schools, colleges of education, universities, music and other libraries, discussions, interviews, as well as attending concerts, eisteddfods and choral festivals. The author also had to organise and to teach a quartet a number of short class music teaching songs for purposes of sound-recording and video-taping. Some music publishing companies were also visited and/or contacted.

### 1.3.5 Problems encountered and solutions thereof

The following problems were encountered during the course of the study:

- \* there was little or no financial assistance at first for the expensive field-work. This problem was eventually partially solved when an H.S.R.C. bursary grant was received

- \* appointments with college of education student-teachers and lecturers were at times disrupted by sudden class boycotts and stay-aways. Fresh arrangements had to be made for the much-needed encounters
- \* graded songs for teaching certain music concepts were not easy to come by, particularly in the vernacular languages of the Northern Province. In order to address this problem, new songs had to be composed (by the author) as part of this study.

#### **1.4 THE FIELD OF STUDY**

This study was confined to the Northern Province where the schools use Tsonga, Northern Sotho, Venda, Afrikaans and English as media of instruction. The song material for the study were mostly derived from Tsonga, Venda, Northern Sotho, English and Afrikaans language sources. However, only Tsonga traditional songs were discussed in a more detailed manner, the reason being that the author is Tsonga speaking, and had more knowledge to share on the subject.

The study focused on junior and senior primary school teaching and choir training. Another focus of attention, which links up with the primary school syllabi, was that of the Class Music training of colleges of education. The reason for the inclusion of the latter is that these Colleges of Education should play an important part in the upgrading of class music tuition.

##### **1.4.1 Field sources of information**

The sources of information for the field study were mainly the following:

- class music teachers
- college and university lecturers
- choir conductors
- musicology scholars
- choir conductors and
- composers and arrangers

Other sources of data collection were:

- traditional song and dance festivals
- choir competitions and festival venues
- choral music journals and
- radio and television programmes

#### **1.4.2 General layout of the field**

In order to give a picture of the general layout of the main institutions and centres which offer music education in general, and class music activities in particular, a map of the Northern Province has been drawn (as illustrated in the next chapter). The relevant institutions of the main role-players in music education have (as already mentioned) been visited.

#### **1.5 CONCLUSION**

After evaluating the different syllabuses as well as visiting the different schools and colleges of education - it is clear that the reconstruction of class music teaching can only be done through songs, choir training and advisory supervision.

## CHAPTER TWO

### **MUSIC EDUCATION INFRASTRUCTURE AND SOME CONTEMPORARY SINGING ACTIVITIES OF THE NORTHERN PROVINCE**

This chapter serves to give more information about the institutions offering music education, the role-players in class music teaching and choir conducting, and the actual music-making activities in the Northern Province. In order to facilitate the understanding of the music education infra-structure of the Northern Province, the map below can be studied. The research activities for investigating the problem in question were undertaken as follows:

- \* visits to relevant centres
- \* interviews and discussions with the role-players, e.g. class music teachers, college and university lecturers, etc.
- \* inspection of music teaching facilities (where possible)
- \* listening to choral and other vocal performances and/or rehearsals
- \* observing conducting and choreographical skills of choirs
- \* compiling of a map to locate the relevant institutions

#### **2.1 RESEARCH ACTIVITIES**

Part of this study was facilitated by the author's previous knowledge of the Northern Province music education activities and related problems. Since he has been a music subject adviser for the former Gazankulu, (which is now part of Northern Province), he had the opportunity of getting first-hand information about class music teaching and choral singing problems.

##### **2.1.1 Previous knowledge on the part of the author**

With the exception of a few multiracial schools and the traditionally "white schools" (a good number of which have started admitting non-white pupils), there are no schools which effectively teach class music in the Northern Province. This discrepancy seems to be largely the result of there having been no qualified class music teachers in most Northern Province schools.

### 2.1.2 Findings during recent visits

During the most recent visits to the following tertiary institutions: Shingwedzi, Tivumbeni, Hoxani, Mapulaneng, Makhado, Naphuno, Giyani, Venda and Mokopane colleges of education, as well as the University of Venda, it was found that only half of (the ten of) them had, on the average, reasonably adequate music teaching facilities. Some of the remaining half did not even have a special class music room or centre. The following are examples of the types of music teaching facilities generally found in the better equipped institutions:

- keyboards (e.g. pianos and/or melodicas)
- guitars
- xylophones
- recorders
- percussion (e.g. tambourines, cymbals, rattles, etc.)
- cassette players
- tape-recorders and
- music rooms or centres

### 2.1.3 Interviews and discussions

Interviews with class music teachers, college lecturers and other role-players centred around the following topics:

- availability of music teaching facilities and their use
- music training and qualifications
- syllabi and schemes of work
- choral work
- the year's music performance programme
- class music and/or choir training problems and suggested solutions thereof
- reports on choral and other vocal singing programmes, as well as instrumental accompanied activities

#### **2.1.4 Inspection of music teaching facilities**

Inspection of music teaching facilities took the form of actually taking a look at the various types of instruments available at each of the institutions visited (where this was possible).

#### **2.1.5 Listening to choral and other vocal performances or rehearsals**

During visits to particular institutions, every opportunity was taken to listen to singing performances, be they choral or otherwise. The purpose of this kind of exercise was to determine the quality of singing at a given school, college or university.

#### **2.1.6 Observing conducting and choreographical skills**

Choir conducting and choreographical skills were observed and evaluated, with a view to comparing those of the one institution with the other. The knowledge gained through this exercise will help in understanding more deeply the nature and intensity of the problems to be addressed through this study.

#### **2.1.7 Compiling a map of the Northern Province**

A map which shows the location of institutions offering music in the Northern Province has been compiled (see p. 10).

#### **2.1.8 Locating the institutions**

On the lists appearing immediately after this page are the locations of the main class music teaching institutions or centres.

The following institutions were actually visited for interviews and discussions. The names, addresses and telephone numbers of the role-players have been provided below.

List of colleges of education and other institutions indicated on the map

- (a) Makhado College of Education (between Thohoyandou and Messina)
- (b) University of Venda (in Thohoyandou)
- (c) Shingwedzi College of Education (between Thohoyandou and Giyani)
- (d) Giyani College of Education (in Giyani)
- (e) Tivumbeni College of Education (near Tzaneen)
- (f) Koena-Moloto College of Education (near Pietersburg)
- (g) Sekhukhune College of Education (in Sekhukhune Land)
- (h) Mokopane College of Education (near Potgietersrus)

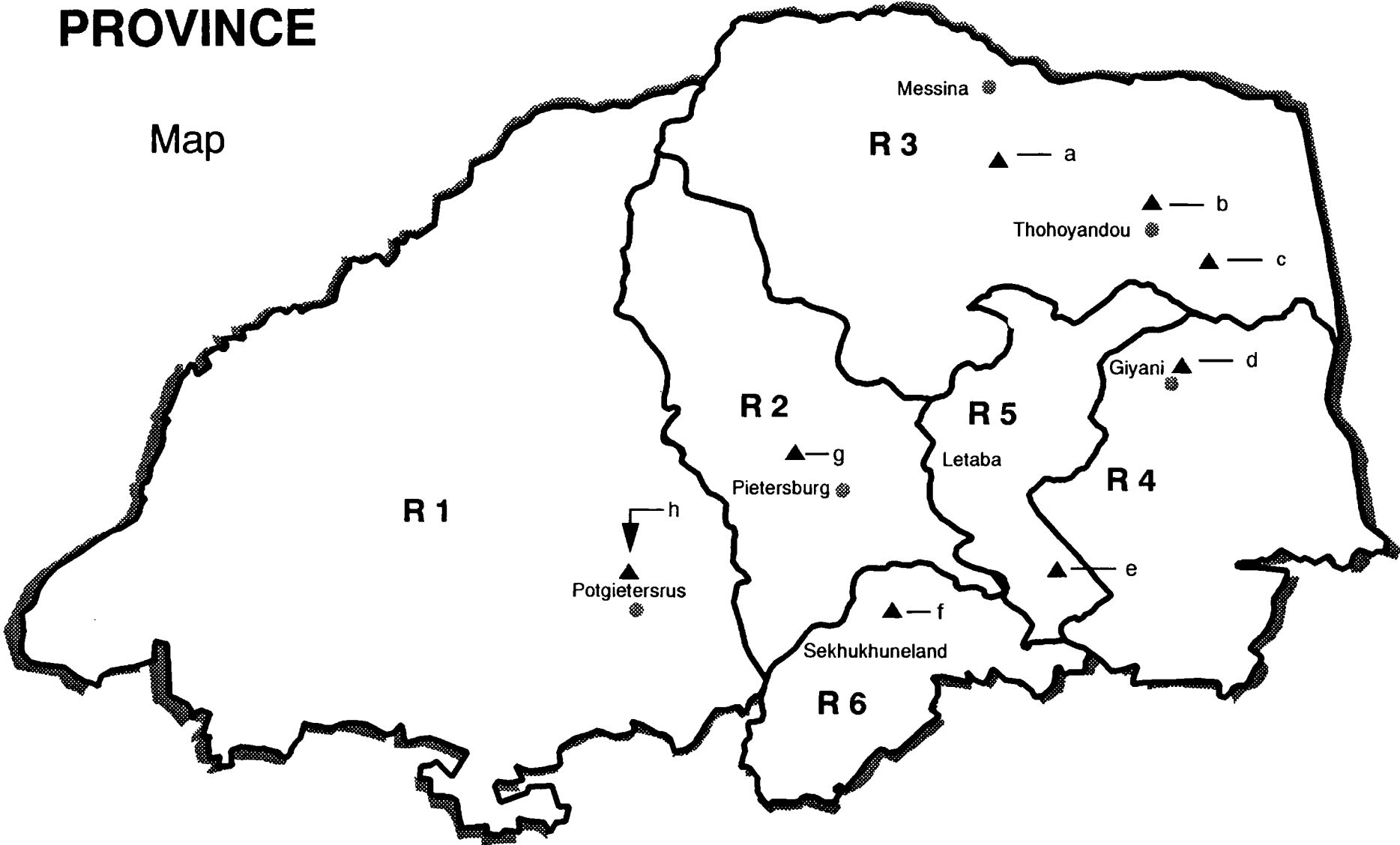
List of colleges of education to be phased out

- (a) Lemana
- (b) Tshisimane
- (c) Modjadji
- (d) Venda
- (e) Sekhusese
- (f) Setotoloane
- (g) Dr. C.N. Phathudi
- (h) Mmamokgalaka Chuene
- (i) Napuno
- (j) Bochum



# NORTHERN PROVINCE

Map



### 2.1.9 The role-players

The following table serves to explain what each of the above-listed institution is noted for in music education:

INSTITUTION	NAME OF MUSICIAN	ACTIVITY NOTED FOR
Advisory Section	B.M. Popela	Music adviser
Advisory Section	S.J. Khosa	Music adviser
Advisory Section	M.M. Ndala	Music adviser
Rising High School	S.S. Mabunda	Conducting
Giyani College of Education	M.E. Sambo	Conducting and lecturing
Sukani Primary School	T. Maswanganyi	Conducting
Vurhonga Primary School	K. Bilankulu	Class music teaching
Mokopane College of Ed.	C. Kutu	Conducting and lecturing
University of Venda	G. Mugovhani	Conducting and lecturing
University of Venda	T.P. Tshifhango	Lecturing
Makhado College of Ed.	Nevhutanda	Lecturing
Shingwedzi College of Ed.	P. Mageza	Conducting
Doasho High School	Mamabolo	Conducting

Other role-players and their particular areas of interest are the following:

NAME OF MUSICIAN	AREA OF MUSICAL INTEREST
N.L.J. Nkuna	Choir training and composing
B.J. Hlengani	Choir training and conducting
T. Maswanganyi	Choir training and conducting
G.V. Maluleke	Traditional dancing and composing
Musa Nkuna	Tenor solo, fast growing in popularity
Talent Khosa	Piano accompanist
Khumalo	Piano accompanist

### 2.1.10 Addresses and telephone numbers of the role-players

The following are the addresses and telephone numbers of the persons listed in tables (a) and (b) above:

- |   |   |
|---|---|
| <p>(1) S.S. Mabunda<br/>Risinga High School<br/>P.O. Box 769<br/>GIYANI<br/>0826<br/>Tel. (0158) 22103 (H)</p>  | <p>(2) M.E. Sambo<br/>Giyani College<br/>Private Bag X9672<br/>GIYANI<br/>0826<br/>Tel. (0158) 24273 (W)</p>                              |
| <p>(3) T. Maswanganyi<br/>P.O. Box 9<br/>GIYANI<br/>0826<br/>Tel. (0158) 23963</p>                              | <p>(4) T.P. Matidza<br/>Lemana College<br/>Private Bag X6<br/>Elim Hospital<br/>Tel. (015) 5563148</p>                                    |
| <p>(5) C. Kutu<br/>P.O. Box 868<br/>Potgietersrus<br/>0600</p>  | <p>(6) G. Mugovhani<br/>University of Venda<br/>P.O. Box 5050<br/>THOHOYANDOU<br/>0950<br/>Tel. (0159) 21071 (W)<br/>(0159) 21852 (H)</p> |
| <p>(7) T.P. Tshifhango<br/>University of Venda<br/>P.O. Box 5050<br/>THOHOYANDOU<br/>Tel. (015912) 5803 (H)</p> | <p>(8) P. Mageza<br/>Shingwedzi College<br/>P.O. Box 1630<br/>MALAMULELE<br/>0982<br/>Tel. (015) 8510362</p>                              |
| <p>(9) M. Hlungwani<br/>Tivumbeni College<br/>Private Bag 1420<br/>LETABA<br/>0870<br/>Tel. (0152303) 1701</p>  | <p>(10) N.L.J. Nkuna<br/>Stand No. 455D<br/>GIYANI<br/>0826<br/>Tel. (0158) 21350</p>   |

- (11) B.J. Hlengani  
Malenga High School  
P.O. GIYANI  
0826  
Tel. (0158) 21911
- (12) K. Bilankulu  
Box 2654  
GIYANI  
0826  
Tel. (0158) 20216
- (13) G.V. Maluleke  
P.O. GIYANI  
0826  
Tel. (0158)
- (14) Musa Nkuna  
Stand No. 455D  
GIYANI  
0826  
Tel. (0158) 21350
- (15) Talent Khosa  
P.O. Box 1020  
GIYANI  
0826  
Tel. (0158) 220135
- (16) B.M. Popela  
Dept. of Education  
P.O. Box 45  
LEBOWAKGOMO  
0737  
Tel. (015) 6337130
- (17) M.M. Ndala  
32 John Smith Street  
TZANEEN  
0850  
Tel. (0152) 3076290
- (18) S.J. Khosa  
P.O. Box 534  
LULEKANI  
1392  
Tel. (0158) 21911  
Fax (0158) 23412
- (19) L. Lalendle  
University of Venda  
P.O. Box X5050  
THOHOYANDOU  
0950  
Tel. (0159) 31563
- (20) Prof. W.O. Twerefoo  
University of Venda  
P.O. Box X5050  
THOHOYANDOU  
0950  
Tel. (0159) 21071
- (21) B.C. Hlatshwayo  
Hoxani College  
Private Bag X 1042  
HAZYVIEW  
1224  
Tel. (01318) 86002 (W)
- (22) Mapulaneng College  
P.O. BUSHBUCK RIDGE  
Tel. (01319) 40267

## **2.2 SOME CONTEMPORARY SINGING ACTIVITIES OF NORTHERN PROVINCE**

Contemporary singing activities in Northern Province schools may be classified according to the following categories:

- \* African and Western art (choral) singing
- \* Folk singing
- \* Traditional singing
- \* Gospel singing and
- \* Popular music singing

### **2.2.1 African and Western art (choral) singing**

Having been popularised over many decades by teacher organisations such as A.T.A.S.A., choral art singing takes place in the vast majority of Northern Province schools. In recent years several companies have become sponsors of school choral singing competitions and festivals. Examples of such companies are the Metropolitan Life and the Omo Choir Challenge. The Khindlimuka Choir Festival - a Giyani - centred cultural organisation - has also played an important role in facilitating and running choral music annually. The festival attracts primary school, post-primary school, college and adult choirs from different parts of South Africa. Choral art singing is one of the most important and best organised socio-cultural school activities in the Northern Province.

### **2.2.2 Folk singing**

Second in popularity in school vocal music is folk singing. The following seem to be the most important reasons why this kind of singing is less popular than choral art singing:

- \* choral art singing is usually preferred by prescribers of competition or festival songs
- \* prize money and/or prestigious trophies are usually used as incentives for winning choral art music singing (it is only in very recent years that singing contest organising companies such as the Omo Choir Challenge have come up with recognition and encouragement of folk singing).

There are also reasons why folk songs are so popular within the school context. Let us look at some of the reasons:

- \* folk songs are usually harmonizable, and African pupils - who are in the majority in the Northern Province - simply love harmony singing
- \* the choreography that usually goes with folk singing seems to add a certain amount of enjoyability to this kind of vocal music, and
- \* the brief, simple and repetitive nature of folk songs makes them more memorable and, therefore, more accessible to the minds of many music loving amateurs

It seems important here to observe and emphasize that in the performance of folk songs the singing seems to be as important as the accompanying choreography. With some performing groups the choreographic movements seem to gain the upper hand on the singing. For example, the performers can so exaggerate their movements that their voice production becomes somewhat hampered, while their "body language" makes the audience laugh heartily amid the performance. However, the important point that needs to be made here is that the amount of fun and enjoyment to be derived from folk song performance can be tremendous. And yet this type of singing is still not formally and seriously taught within the school scenario.

### **2.2.3 Traditional singing**

Indigenous traditional singing seems to be the least popular type of music making in schools, both within the classroom and extra-murally. The reasons for this could be that:

- \* harmony singing is either limited to two voices or absent
- \* in most schools there are no teachers or facilitators knowledgeable enough to promote and guide this type of singing
- \* traditional singing has for a long time been associated with paganism as a result of ill-conceived Christian or Western influence
- \* traditional song and dance attire is so different from schoolwear that, for the average pupil, the latter is possibly seen as either cumbersome, or just simply unaffordable

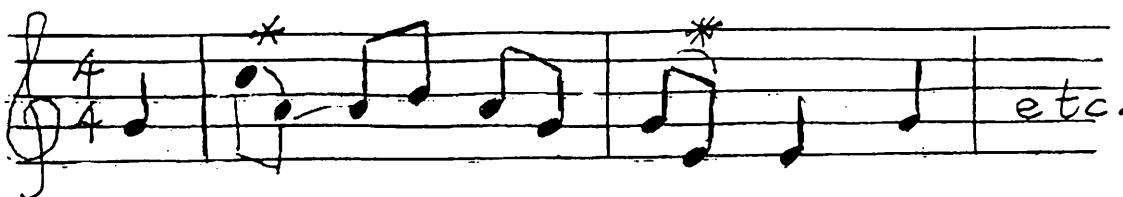
Traditional songs are almost always accompanied by dance. In their book, *Choral Music*, Nhlapho et al. (1995:39) say in this regard:

Music and dance are an  
integral part of Zionist  
worship .... Through music  
the ordinary person  
acquires the power to  
heal, to ward off evil,  
to bring rain.

This kind of singing usually involves a special way of slurring of sounds during the singing. Instead of singing according to, for example, the following correctly notated version:



the following "spiritualized" version could be sung:



- \* slurs

#### 2.2.4 Gospel singing

As sung by the majority of the Blacks of the Northern Province, gospel singing seems to refer to what has become known as "Chorus singing". The term "chorus" here is generally applied to:

- \* the repeated refrain of a hymn, or
- \* a repeated section of the verse of a hymn, or
- \* a short, repetitive tune sung to desired religious text which did, or did not originally belong to that particular piece of music, or
- \* an "evergreen" tune to which the words of a known hymn or song, or those created impromptu by the singer or singers, have been arbitrarily fitted

As in other parts of South Africa, gospel singing in the Northern Province is done both a cappella and with accompaniment.

##### 2.2.4.1 A cappella gospel singing

This kind of gospel singing is perhaps best exemplified by both Zionist singing and the so-called "spiritual" kind of singing.

##### 2.2.4.2 Accompanied gospel singing

Most gospel songs are accompanied. The keyboard, guitars, different sorts of percussions, including hand clapping, are the most common types of accompaniment used. Combined with dance, accompaniment adds to

the provision of the climax  
for emotional, physical and  
spiritual cleansing and  
healing ... an outlet through  
which internal and external  
conflicts are expressed

(Nhlapho et al. 1995:40)



This kind of spiritual empowerment through accompanied, and at times a cappella "spiritualized" singing is found not only amongst Zionist churches. This fact has become evident wherever the younger generation of the Christian faith is to be found - in schools, colleges and universities, where members of different denominations usually worship together.

#### **2.2.5 Popular music singing**

Popular music in the Northern Province is mostly favoured by the youth. Whenever and wherever there are pop music festivals, one often finds that concert halls become packed with young people, and very few (if any) elderly people. Although it seems to be as popular as it suggests, pop music has, unfortunately, not yet found its way into the hearts of education decision-makers. Yet this popularity shows that there is a need for this type of music to be given a well-deserved place on the class music programme.

Indeed all the five types of songs discussed in the foregoing paragraphs should be included in the school music syllabi.

#### **2.2.6 Other singing activities**

Other singing activities of the Northern Province are the Khindlimuka Choir Festival, the T.U.A.T.A. Choir Competitions, the Omo Choir Challenge and the Metropolitan Choir Competitions.

##### **2.2.6.1 The Khindlimuka Choir Competitions**

These choir competitions for primary, post-primary, colleges and adult choirs takes place at the Chachulani Hall, Giyani, on an annual basis. Having started in 1967, this government-sponsored cultural event has been taking place for almost four decades with resounding success. Choirs from different former homelands, as well as from metropolitan areas such as Pretoria, Johannesburg and Durban, rallied to Giyani to take part in the music-making activities.

#### **2.2.6.2 The T.U.A.T.A. Choir Competitions**

Organised by the Transvaal United African Teachers Association for several decades, this annual choral and solo singing competition played a significant cultural role among Northern Province school children and adults.

#### **2.2.6.3 The Omo Choir Challenge**

The Omo Choir Challenge is annually sponsored by the Lever Brothers Company, and its main objective is to promote choral music, especially in the rural areas of South Africa. Northern Province is one of the regions catered for by this choir challenge.

School choirs are eliminated at choral "road-shows". Here choirs from a particular branch of a region compete, and the winning choir goes to the regional finals for further competition, which culminates in national finals. As an incentive to choirs, the biggest trophy and prize-money goes to the choir that obtains position one in the singing contest. For example, in the 1995 national finals, position one was awarded R20 000,00. The runner-up choirs get less and less prize-money, according to the positions they get at the competitions. The choir challenge promotes choral art music, folk and indigenous traditional vocal singing.

#### **2.2.6.4 The Metropolitan Life Choir Competition**

Primary, post-primary, college and adult choirs are annually sponsored by the Metropolitan Life Insurance Company to compete for prestigious trophies and prize-money. The aim of the sponsor is also to promote the choral music aspect of the Northern Province people's culture.

All the above-mentioned sponsors have a common purpose: to promote choral music. In this chapter a description was given of the research activities and interviews which were undertaken. In doing so the location of institutions where music is taught are identified and indicated on a map. Able role-players are identified and their addresses are listed. In doing so important information about who can reconstruct music education in the Northern Province is documented. The singing activities in this Province are also researched and described.

## CHAPTER THREE

### SOME ASPECTS OF THE TRADITIONAL SONGS OF THE TSONGA PEOPLE AS FOUND IN THE NORTHERN PROVINCE

#### 3.1 INTRODUCTION

In this chapter an attempt is made to address the problems of selecting songs for use in class music teaching. An in-depth discussion of one of the three main Black ethnic groups of the Northern Province namely the Tsonga group will suffice. The reason for this perception is that almost all the issues and features to be discussed about Tsonga traditional songs are not peculiar to this language group, but also applicable to the other Black ethnic entities of the province. In order to throw some light on the nature of the traditional songs of the Northern Province Black languages, the main issues and features of Tsonga traditional songs will now be described and discussed. The main points to be considered are, the following:

- \* the relationship between a traditional song and a traditional dance
- \* rhythm as the most dominant feature in Tsonga traditional songs
- \* usual topics of the traditional songs
- \* the call and response element
- \* the repetitive element and the role thereof
- \* classification of Tsonga traditional songs into different categories
- \* differences between Tsonga traditional and Tsonga folk songs
- \* African traditional songs as "the most fertile soil on which African musical talent can grow"
- \* Western influence on Tsonga traditional songs
- \* survival of traditionalism in singing among the Tsonga people
- \* performance of traditional songs at regional and provincial level festivals, and on radio and television
- \* the place of traditional singing in the school curriculum
- \* the need for documentation of traditional songs

- \* the educational significance of traditional songs
- \* traditional attire in relation to traditional song and dance
- \* the social role of Tsonga traditional songs
- \* reconstructing traditional singing in the Northern Province

### 3.2 THE MAIN ISSUES REGARDING TSONGA TRADITIONAL SONGS

The traditional song issues outlined above will now be described and/or discussed.

#### 3.2.1 The relationship between a Tsonga traditional song and its accompanying dance

The relationship between a Tsonga traditional song and its accompanying dance is clearly illustrated in a syncopation, which is an important feature in African music in general. Before this relationship can be described, a definition of the term "syncopation" seems necessary. According to H. Riemann in his *Dictionary of Music* (1970:773) syncopation

... is a term in music applied to the connecting of an unaccented with the next accented beat ... by which the plain course of the metre is contrasted, and by which variations from the plain dynamic shading can be made ...

In a typical Tsonga traditional song this syncopation is rather generously applied to give a strong rhythmic effect, which induces in a singer, a dance feeling. In actual dance - accompanied singing, the dance impact usually falls on unaccented beats. This makes the song and the dance to function as a unit. During the course of simultaneous singing and dancing, the impact made by, for example, the feet very often falls on the unaccented beat. Even in instances where singing is done without a dance, the dance effect is nevertheless felt, owing to the strongly rhythmic nature of the song in question.

This song-dance relationship is not limited to traditional music, it is also found in a large number of African art (composed) songs, to the rhythm of which one can also dance.

### 3.2.2 Rhythm as the most dominant element in Tsonga traditional music

In Tsonga traditional music (vocal and instrumental), music making is, in most instances, almost synonymous to dancing. In this sense, to sing is to dance, and vice versa. The Tsonga people - as indeed are the other African ethnic groups of the RSA - are, so to speak, rhythm-happy people, who almost immediately feel like dancing whenever they listen to a strongly rhythmic piece of music. This dance-desire feeling is quite often experienced by both the performer and the listener. The throbbing sense of rhythm emanating from a regular sound beat, especially a musical one - under normal circumstances - has the power to generate in the African listener a joyful feeling capable of defying even quite a considerable amount of inconvenience! The rhythmic element in music actually represents the heart and soul of African traditional music in general, and that of the Tsonga in particular.

### 3.2.3 Usual topics of Tsonga traditional songs

The topics usually used in Tsonga traditional songs vary according to seasons, events, ceremonies and so on.

- \* Topics about seasonal activities. Examples of songs connected to seasonal activities and occasions are:
  - those sung at marula beer drinking sprees during summer time, and
  - harvest songs usually sung during winter time. Such songs are mainly used by boys and/or girls when they are busy scaring birds off the corn fields
- \* initiation songs (for both boys and girls)
- \* ceremonial songs sung, for example, during installation of chiefs, and
- \* celebration songs such as those sung by mid-wives when rejoicing for a new-born child

### 3.2.4 Similarities and differences between Western style pop and Tsonga traditional songs

The following similarities are found:

- in both types of songs the tunes are usually short and repetitive

- the words may be boldly repeated or varied with each repeat
- a completely new sentence may be sung to the same tune, followed by a refrain
- there is usually a call and response, the former being sung by a solo voice, and the latter by the chorus

The following are some of the differences:

- \* There seems to be more improvisation in Tsonga traditional songs than in Western pop ones. These usually subtle variations in both the melody and the lyrics make notation of the former type of songs much more difficult.
- \* Western style pop is usually based on lyrics written by a specific author, and music as conceived and notated by the composer. On the other hand, one at times gets the impression that a number of musicians in a particular Tsonga traditional song may have had a hand in the final product presented in a given performance.
- \* Until recent years Tsonga traditional songs have been handed down from generation to generation through the medium of oral tradition. Although a number of such songs have been collected and notated, they may be available only in sol-fa and in manuscript form. In this dissertation this problem is addressed (see songbook in Appendix).

### 3.2.5 Classification of Tsonga traditional songs

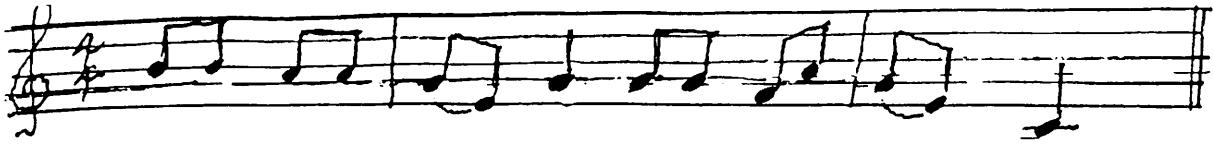
Tsonga traditional songs may be classified according to children's songs, folklore songs, working songs, beer drinking songs, "disciplinary" songs, boys and girls' songs, initiation songs, harvest songs, ceremonial and love songs.

#### \* **Children's songs**

Children's songs as sung by adults are intended

- to entertain young children
- to sooth children, and to put them to peaceful sleep

As sung by the children themselves children's songs are quite original. For example, a lonely child in a melancholic mood might just think of a self-pitying phrase, and start repeatedly singing about it, e.g.



'Ka vamhani yo-yo!' kavamhani yo-ha!  
(I'm longing for my mother!)

\* **Folklore songs**

These are songs that accompany story telling. Since the stories told usually centre around ogres, witches, lions and hyenas, a weird atmosphere prevails during story-telling sessions, which usually take place in the evenings, with adults and children sitting around the fire. Such story-based songs encourage and actually develop in young children vivid imaginative thinking.

\* **Working songs**

Working songs are sung while the singers are working. Men who dig with pick and shovel sing songs the lyrics of which are relevant to the work they are busy doing. The following lyrics are an example of the kind of messages which working-songs contain:

"Wena Madala, u tirha kanjan?  
(You, Madala, how do you work?)

Holovela piki!  
(You quarrel with your tools!)"

Similarly, women whose work is, for example, stumping (with a stumping block and pestle) sing lyrics such as:

"Ndzi khandzakanya ku minta,  
(I do not just only eat food,)

Ku kandza n' chava yine-haa!  
(I take the trouble to prepare it,)

Malokotswani, madya-tshamile!  
(Unlike those who shun work!)

The function of working songs is to maintain collective working stamina through rhythm momentum which comes with the simultaneous impact of the working implements.

\* **Beer drinking songs**

Although any song may be sung by beer drinkers, there are special songs which are popular at beer parties. When some of the party-goers come to a stage where they have had a little more than enough of the alcoholic beverage, there seems to be no limit to the variety of the topics about which they might choose to sing.

\* **Songs for boys and girls**

Play-songs for Tsonga boys and girls of the Northern Province are usually sung during autumn, when the climate is neither hot nor cold. The evenings are the ideal time for boys and girls to gather, usually in an open-air area, in bright moonlight. The modus operandi of the play-singing is as follows:

Boys stand in a semi-circle on one side of the play field, and the girls on the opposite side, also in a similar standing position. Then one of the youths, usually a boy, leads the singing, and all the rest join in a chorus, which is invariably accompanied with a particular sort of a dance. One of the boys or girls then comes out of the group and goes to hold the hand of an own choice partner, and the two dance together for a short while. The following is an example of the kind of dances done:

A boy and a girl hook each other, each with both the upper and the lower limb, with the left-hand side of the former to the right of the latter. The partners then make hopping movements, while the others sing and clap rhythmically. Different couples take turns doing the same kind of a dance, before switching over to the next one. Freedom and enjoyment characterize this kind of social activity.



Although these adolescent boys and girls sometimes secretly fall in love, it is very rare for the lovers to be seen together in a love affair tête-a tête. If the girl happens to be seen to have been tempted into such a close relationship with a boy, she runs the risk of being castigated by her peer-group, and eventually by society.

The play-song and dance activity is seen by many adults as a healthy and desirable exercise, because it affords youth the opportunity to relax and to enjoy themselves, while at the same time learning and practising self-discipline.

\* **Initiation songs**

There are special songs for the initiation of boys on the one hand, and girls on the other. The first kind of initiation for girls, known in Tsonga as "musevetho", enables the initiation trainee to obtain a new name on graduating. A separate, permanent "syllabus" of songs has been prescribed for the earlier initiation school for girls. The latter serves to introduce a mid-adolescent girl to womanhood, at which stage she chooses a second initiation name which signifies maturity. This important ceremony traditionally lasts up to three months, during which ngoma-accompanied songs and dance are performed. For a change, the use of some swear words are permitted during, and especially on the eve of the closing ceremony of the feast.

At the (only) initiation school for boys called "engomeni", songs with lyrics that are normally insulting to women are sung by already-initiated boys and men. A few prescribed initiation songs may be sung by members of the community during the entire initiation period. The singing of other songs is regarded as an offence, which is punishable by a fine, usually in the form of a live beast. The bad language that dominates the content of the lyrics of the songs is a blatant expression of traditional male supremacy over their female counterparts. Above all, it seems to be such fun! Interesting here is the fact that all this vulgarity does not seem to offend the women folk at all.

\* **Harvest songs**

Like working songs, harvest songs are really functional; they aid the singer to perform the duty connected with harvest time activities more successfully. An example of this kind of songs is "Xisaka xa Tuva". In this song the words

"Ku rindziwa nyanyana  
Manguva lawa"

may be translated into English as follows:

"The birds are being scared off  
during this season"

It is clear from the above lyrics that the message is that of scaring the birds off the corn field prior or during harvest time. However, like most other kinds of songs, harvest songs may be sung during any season, by anyone, anywhere.

\* **Love and family relationship songs**

Like those of many other ethnic groups, Tsonga love songs have as their content praises of the beauty and/or other attributes of the loved one. Although expression of love feelings is not as free and generous as, for instance, that of most Western cultures, the indirect and implied love statements in Tsonga traditional lyrics usually carry a deeper message than is often realised.

### 3.2.6 The possible origin of traditional songs

It would seem that traditional songs are regarded by many as non-composed, as opposed to composed works of art. There is, therefore, a need for the possible origin of traditional songs to be investigated. The question that needs to be answered is: What is the origin of traditional songs?

Although traditional songs are generally believed to have been handed down from generation to generation, it is obvious that they cannot have originated from nowhere, they must have been composed according to the oral tradition. For example, one of the most prominent Tsonga song composer of the early 20<sup>th</sup> century by the name of Madumelani N'wa-Gevele (i.e. the daughter of Gevele), born in approximately 1888 and

died in 1978, has left for posterity one of the best loved traditional songs entitled "Magangeni".

### **3.2.7 The place of accompaniment in traditional singing**

Amongst the Venda and the Northern Sotho (Bapedi) people, drumming plays a very important part in their music making. The most popular instruments for accompanying Tsonga traditional songs are the percussions, e.g. the "tingoma" (home-made tambourines). Hand clapping is the most common and natural traditional singing accompaniment. However, there are many kinds of traditional songs which do not require any accompaniment, e.g. the songs for boys' initiation schools, folklore, working and childrens' songs.

### **3.2.8 African traditional songs as "the most fertile soil on which African musical talent can grow"**

This sub-topic will be discussed in the light of the following:

- African traditional songs as part of the African people's culture
- recognition of talent by the world community
- potential for rapid musical growth
- authenticity of traditionalism and
- documentation of Tsonga traditional songs

#### **\* African traditional songs as part of the African people's culture**

African indigenous traditional songs form a significant part of the African people's culture. It goes without saying that an African audience will respond more positively and more spontaneously to the music which is rooted in their own culture, more than one which is foreign to them. It is unfortunate that many African musicians find themselves having to develop their musical talent along Western lines instead of those of their own culture. This seems to be largely due to the fact that most Africans have for a long time been victims of cultural deprivation, which has resulted from African indigenous customs and traditions being eroded by what may be summarised as "Western civilisation". While it is believed that Christianity has been, is, and shall be the most wonderful thing in the lives of those who fully subscribe to it, it has had the unfortunate effect of getting

rid of the most meaningful part of their lives - their customs and traditions, their in-born media of self-expression as represented by their song and dance.

The main objective of this study is, to reconstruct class music teaching and learning through indigenous traditional songs - the very songs which have been condemned by Western Missionaries. It is high time African indigenous songs such as those included in this study became a significant part of the music syllabi of our schools.

\* **Recognition of African musical talent by the world community**

It seems normal that a Tsonga musician performing Tsonga traditional music in, say, Germany, will receive a much bigger applause than when he performs a typical British piece of music, however professional that performance might be. If this example is true - it most probably is - talented musicians should, as far as possible, establish themselves as performers of the kind of music in which their cultural roots are embedded. This is by no means to imply that Africans should have nothing to do with European music. In a country such as our own (the RSA), where there are both Western and African cultures, our class music syllabi should actually include music of both the former and the latter.

\* **Potential for musical rapid growth**

It is obvious that if the seed of musical talent is sown and nurtured in the fertile soil of one's own tradition, the best harvest can be reaped. It should be easier for an ethnomusicology scholar to study and develop music of his own culture than a foreign one. The reason for this is that he has all the resources and data around him as part of his own culture.

\* **Authenticity of traditionalism**

Before the indigenous people of South Africa came into contact with Western civilisation, their norms, values, customs and traditions were respected and cherished by all in society. With the advent of Western civilisation and Christianity, for better or for worse, the African way of life, including cultural activities, began to weaken due to acculturation and

adoption of new religious values and beliefs. The remnants of traditionalism that lingered on in African society became so weak and disorganised that very little of authentic African culture was left.

During the 1960's a sort of a cultural renaissance took place among the South African tribes, apparently as a result of the then government policy of separate development. There arose a noticeable desire among the various tribes to have the fire of traditionalism rekindled. Traditional attire, song and dance became fashionable. When it came to actual traditional song performance, however, authenticity was lacking. This discrepancy was apparently due to the fact that the oral tradition of handing down undocumented indigenous African songs from one generation to the next was interrupted by Westernised Christian norms and values.

The struggle for cultural survival goes on. The good and valuable traditional practices which have been lost must be regained, and never again should the African rich cultural heritage be allowed to fall into the hands of people who do not have interest thereof at heart. It is our important duty then to see to it that traditional songs and other cultural items are:

- properly documented
- kept in university and/or national libraries
- preserved in archives and
- properly taught in schools

Music education in South Africa should be neither Euro-centric nor Afro-centric. Just as children from a Western family background should be afforded the opportunity to take roots in their own "cultural soil", African pupils should be allowed to learn about, and be proud of their own traditional heritage. Since all the children have much to learn from both Western and African music, class music syllabi should provide just that, on a 50-50 basis.

\* **Documentation of African traditional songs**

There is an urgent need for African traditional songs to be documented. This view differs sharply with the school of thought that traditional songs (or music) should never be notated because no system of notation is good enough to include all the slurs that are so characteristic of this kind of music. True as this perception might be, it seems necessary to have traditional songs written down even if a way of indicating the slurs has to be invented, and this can be done! Although this (invented) system may not be an accurate reflection of how the songs should be sung or played, it could serve as a springboard for a more refined one. While it cannot be denied that video-taping and/or sound recording are better ways of preserving the accuracy and authenticity of traditional songs, the following advantages of notation cannot be overlooked:

- physically preserving copies of the songs
- making the songs available to libraries for an in depth study of the music by scholars
- providing a basis of notation for further improvement
- preserving the songs in the cheapest possible way
- the convenience of notated songs in the teaching of sight reading

The question of whether or not traditional songs should be notated has been the subject of a heated debate only a few years ago. At an ethnomusicological seminar held at the University of Venda in 1992, a keynote speaker on the subject - an academically highly qualified ethnomusicologist - came up with a theory which was totally opposed to the view that traditional songs should be notated.

After a fierce argument, one of the 150 delegates, namely, S.J. Khosa, an arranger of Tsonga traditional songs, stood up and sang from his manuscript book one of the traditional tunes he had notated. On hearing that the song sounded exactly the same when sung first in words, and then in tonic solfa, the audience burst into applause. Khosa went on to demonstrate how a symbol could be invented to signify a particular sort of a slur



OR

the THEME - also sung by a solo voice - is VARIED by the responding chorus, thus:

Handwritten musical notation for a Tsonga song. The notation is on three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics "De-ya n'wana-Mhani Deya, de-ya!". The middle staff is a treble clef accompaniment line with rests and a final note. The bottom staff is a bass clef accompaniment line with rests and a final note.

Tsonga words: Deya n'wana-mhani  
 Translation : Learn to walk my mother's  
 baby

It is hoped that the insight gained from the above description of the Tsonga traditional songs will help in understanding those of the sister language groups - the Northern Sotho and the Venda.

In this dissertation some aspects of the traditional songs of the Tsonga people have been discussed. A song book with a sound cassette is compiled for use in schools in the Northern Province (see Appendix). In the song book there are traditional songs as well as songs composed by S.J. Khosa.



## CHAPTER FOUR

### COLLECTION, CLASSIFICATION, TEACHING AND DOCUMENTATION OF THE SONGS

#### 4.1 INTRODUCTION

This chapter is intended to address the collection, classification, teaching and documentation of the different types of the songs contained in this study. Also included will be a brief indication of the sources from which the songs were drawn. The songs themselves will, of course, form the larger part of this chapter. In order that they can be seen in their correct perspective, the songs are classified according to their types and use, e.g. indigenous traditional songs, African folk songs (as distinguished from the former), Western folk songs, and the author's own graded compositions. A brief mention is made of the methods of teaching, as well as the documentation of the songs.

#### 4.2 CRITERIA FOR COLLECTING THE SONGS

The following criteria were used when topics of the songs included in this study were chosen:

##### 4.2.1 What the people usually sing about

Northern Province people (the Northern Sotho, the Tsonga and the Venda) usually sing about topics relating to people, e.g. family matters, marriage, social events, activities, love, aspirations and desires. They also sing about animals, especially as personified characters in folklore songs. In recent years, people of Northern Province have become fond of singing about politics, e.g. "toyi-toying" songs. For interest sake, the following is a brief description of the phenomenon of "toyi-toying": It is a mob-behavioural pattern which takes the form of a special song and dance. The singing dancers' choreography is, almost invariably, hopping with one leg, and then with the other. This is a continuous movement, in much the same way as any other dance. The accompanying singing is characterized by a strong, syncopated rhythm, repetition being a very strong feature of the whole show. The political songs involved are an expression of anger, mingled despair and hope. Another strong feature of the phenomenon is an obvious spirit of solidarity among the people involved. The fact that toyi-toying is a musical, non-violent form

of protest, is an example of the extent to which music and dance can be used to achieve the most meaningful and burning objectives of a large group of people, if not of an entire nation.

The non-African language speakers of Northern Province usually sing about mountains, the rain, love, patriotism, the ox-wagon, hope, etc. All the cultures of Northern Province sing about religion. For this reason, some religious songs will also be considered in this study. In fact, experience has shown that any particular cultural group can, and does sing about any topic in which the composer or author of the lyrics happens to have been interested - plants, animals, birds and so on.

#### **4.2.2 Languages used in the Northern Province**

Songs in the five official languages used in the Northern Province schools - English, Afrikaans, Northern Sotho, Tsonga and Venda - have been selected and/or composed. The reason for this is that the songs are intended for use in the schools, where one or more of these languages will be used.

#### **4.2.3 Topics that illustrate certain music concepts**

In the choice of topics, consideration was given to those (topics) which illustrate certain music concepts. For example, the concept *slow-fast* as illustrated by the walking movement of the elephant in "Elephant walk" on the one hand, and on the other, by the fast-running movement of the hare in "Little hare is hiding". (Find the relevant pages from the index).

#### **4.2.4 Songs depicting social life**

In the Northern Province, a great number of songs - traditional, folk and composed - are about social life and events. Most composers in this province, especially those found among the Africans, have often been described as "social historians", because their works mainly report on, and express social sentiments.

#### **4.2.5 Good behaviour**

Some songs were selected because they encourage good morals and socially acceptable behaviour, e.g. "Vana Lavanene: and "Ga re Tlhongpheng Babagola". It is common knowledge that singing is a very effective way of expressing one's own feelings. This medium is, therefore, used in the inculcation of good morals and values, especially in the upbringing of the young.

#### **4.2.6 Songs related to teaching and learning**

Songs related to teaching and learning have also been included in this study for their didactical relevance and value, for example, "Hi Dyondza A Ku Fana ni Xileyi", "Letters of the Alphabet" and "One-Two-Three-Four".

#### **4.2.7 Educational grounds**

Songs such as "Hlantswa Meno Jaha" and "Tidyondzo ta Vutshila" can be used in the teaching of Health education and Arts education respectively.

#### **4.2.8 Musical Grounds**

Some songs were included merely on their musical merit. Examples of this category of songs are "A re Tsamayeng", "Tshiihva Tshanga tsho Dzhiyelwa" and "Tuva le Murhini".

#### **4.2.9 Suitability to developmental level of pupils**

When choosing the songs or topics, consideration was given to the developmental level of the class for which the songs are intended.

### **4.3 NECESSITY FOR COMPOSING NEW SONGS**

It seems necessary to give the reason why it was found necessary to compose new songs for this study. Firstly, English and Afrikaans songs are quite easily available in music bookshops for class music teaching, but books in the vernaculars of the Northern Province are just not available in documented or published form. In the absence of these much needed songs, the researcher's only option was to consider composing new songs to provide for the dire need.

Secondly, the need was felt to have as part of the class music teaching programme songs which illustrate certain specific music concepts, such as those outlined in 3.2 above.

Thirdly, while there is need for Northern Province pupils and students to study and enjoy singing songs from other provinces and countries, it is believed that songs composed in their own home province will provide a better foundation for studying, understanding and appreciating what is foreign to them. Besides, people tend to identify themselves and take pride in what is truly their own.

#### **4.3.1 Modulation in the new compositions**

No more than a few songs with simple modulations have been made part of this study. As the songs are largely meant for the primary school phases, no difficult modulations were found desirable. It is hoped that the few, simple modulations in tonic solfa will form a basis for understanding the same in staff notation. Another reason for limiting modulations to a few simple ones is that the new compositions have been deliberately made short and simple.

#### **4.3.2 Why short and simple songs are preferred**

The reason for making the songs short and simple is to make the tunes easily learnt and enjoyed by the average music class within the limited time-frame allowed per week. It will be noticed that the first grades have the shortest and simplest songs, in keeping with their developmental level.

#### **4.3.3 Songs in the minor mode**

Only two songs in the minor mode have been included in the new compositions. The reason for such a small number of songs of this type is that the majority of the people in the Northern Province do not seem to like or enjoy singing in the minor mode. However, it has been found necessary to include examples of this mode of songs, so that children can be introduced to it, and also for the sake of the minority of the pupils who do feel at home with the same type of songs. Since it seems necessary that both African and Western music have to be studied by all pupils in the RSA in general, and in the Northern Province

in particular, it is felt that the minor mode of singing, which is mainly Western, should at least be introduced at the primary school level.

#### **4.3.4 The necessity for part singing by young children**

It has often been argued that part singing should not be introduced to young children. While it is undoubtedly true that children as young as those of grade one (about six years of age) are physically not well developed enough to be able to sing in tune, it is equally true that such children have the capacity to appreciate harmonised singing.

Advantaged children who are taught unison singing normally are accompanied by some kind of a keyboard instrument. The element of harmony is therefore present, even at this early stage. The fact that disadvantaged children (e.g. those in most rural areas) have to sing a cappella out of a lack of accompaniment does not necessarily mean that they do not have the capacity to appreciate and to enjoy harmonised singing. In the absence of accompaniment, young children should be introduced to the simplest forms of harmonisation, such as rounds, two-part, and later three-part singing.

Experience has proved that children in communities where accompanied singing is virtually unknown are actually able to sing in harmony at a relatively younger age than those who can afford accompaniment. This is perhaps so for the same reason that a right-handed child whose right hand for instance, has been amputated will quickly learn to use his or her left hand very effectively as a natural way of adapting to his or her circumstance. Young children seem to learn part-singing faster when deprived of the harmony experience which comes with accompanied singing. This is a fact because it does happen among the majority of Northern Province young school children.

#### **4.4 THE TEACHING OF SONGS**

Since the main aim of this whole study is to reconstruct class music teaching through songs, it seems essential that the question of the teaching of songs be looked into.

#### 4.4.1 Study of the lyrics

It is suggested that the following points be born in mind when the teacher studies the text of a song:

- \* writing the words separately from the notes, in the form of a poem or prose (if applicable)
- \* underlining the most important words and/or phrases
- \* reading the words aloud, with emphasis on key words
- \* making a research on the correct pronunciation (if necessary)
- \* creating a mental picture of the meaning of the words
- \* involving the singers in acting out the meaning of the lyrics
- \* making absolutely sure that all members of the class or choir clearly understand the message of the song
- \* creating one's own dynamics before attending to those suggested by the composer
- \* comparing one's own and the composer's dynamics and trying to reconcile the two, with valid, explicable reasons
- \* determining and marking all the phrases
- \* letting the choristers read the text aloud
- \* determining the mood(s) of the song
- \* determining the possible climax(es) tentatively

#### 4.4.2 Study of the notes

When studying the notes, attention should be paid to the following:

- \* correctness of rhythmic patterns
- \* possible markings (on the notes) of dynamics such as staccatos and sforzandos
- \* octave marks in the case of tonic solfa
- \* correctness of intonation, including that of semitones and chromatic notes

#### 4.4.3 Combining the notes with the words

After both the words and the notes have been carefully studied, they should be combined. In the process of singing the words according to the music of the notes, it might be necessary to time and again refer to the notes until the song is well mastered. Needless to say that the song should, in the final analysis, be sung as expressively as possible.

#### 4.4.4 The elements of good singing

The following may be regarded as the main elements of good singing

- correctness of breathing
- correctness of phrasing
- purity of tone
- clarity of diction
- flexibility of expression
- effectiveness of general interpretation

(Rees: 1989)

These elements will be dealt with in more detail in Chapter five, under the heading "Choir training".

#### 4.5 THE SINGING LESSON

In discussing the singing lesson, the following can be included:

- \* hints on teaching a music lesson
- \* the plan of a lesson
- \* class management
- \* voice exercises
- \* teaching a song by rote, and
- \* faults to avoid

#### 4.5.1 Hints on teaching a singing lesson

The class singing teacher should always bear the following points in mind:

- the lesson should be thoroughly prepared and the main points thereof tabulated
- a lesson should never be too long for the power of concentration
- time should never be wasted on irrelevant talk
- if imitation is involved, the lesson should be vividly illustrated
- individual work must not waste the time of the class
- making the class eager, alert and interested
- working with the class rather than working against it (in the name of discipline!)
- stimulating the imagination of the children
- class participation and activity
- using as many senses as possible e.g. sight, hearing, touch (doing), etc.
- allowing children to memorise or to reproduce
- a practical lesson is more interesting than a theoretical one
- impatience is both useless and stupid
- a happy class learns and enjoys singing better, and
- as much learning matter as possible should be allowed in every lesson

#### 4.5.2 The plan of a lesson

According to H.V.S. Roberts in her book, *Music - Work in the school* (1948:4),

each lesson should be carefully prepared and written out ...

The following usual lesson formula is suggested:

- \* introduction, which should be brief and interest-rousing
- \* presentation, which should include discovery, and absorption of interesting, new facts
- \* generalisation, i.e. "rubbing in" the new song through a variety of ways, e.g. humming the notes, chanting the words, singing fast, etc.
- \* testing, e.g. questions about the meaning of the text, the mood(s) of the song, etc.
- \* application, in which the new song is used and regarded as part of the repertoire



### 4.5.3 Class management

Class management, in the class singing scenario, demands, the following approach:

- having a full view of, and paying attention to, the entire class, both collectively and individually
- effective questioning techniques
- arresting and keeping the interest, attention and concentration of the entire class
- emphasis on reward rather than punishment
- keeping the children happy, and
- the teacher's thorough and impressive knowledge and mastery of his subject matter

### 4.5.4 Voice exercises

In the discussion of voice exercises, the following issues will be highlighted:

- variety of presentation
- enjoyment
- faults to be avoided, and
- ideals or aims

#### 4.5.4.1 Variety of presentation

According to the author quoted in 4.5.2 above, the teacher might with advantage make a collection of exercises for various purposes. In this regard variety is most welcome, whether:

- in the rhythm of scale singing
- types of enunciation exercises
- exercises for breathing and those for pronunciation

#### 4.5.4.2 Enjoyment of voice exercises

The same author further says that the class will enjoy voice exercises if the following points are observed:

- \* everything done must be rhythmical: neither repetition, change of key, nor should breathing place break the time
- \* a stereotype order of doing voice exercises should be avoided
- \* always give musical and melodious exercises, preferably short phrases of songs, transposed through different keys, and
- \* competition may be used with advantage: after sections of the class have competed separately and been judged by the others, the combined effort is 100 percent better (Roberts 1948:113)

#### **4.5.4.3 Faults to be avoided**

In the singing of voice exercises the following faults should be avoided.

- \* bad tone and bad pronunciation
- \* lack of understanding that the value of a voice exercise lies in its repetition and its correctness
- \* ignoring or forgetting the aims of the voice exercises

#### **4.5.4.4 Ideals or aims of voice exercises**

The following ideals or aims of voice exercises should always be born mind:

- \* correctness of breathing
- \* purity of tone
- \* clarity of diction
- \* correctness of phrasing
- \* flexibility of expression, and
- \* effectiveness of interpretation

#### **4.5.5 Choice of songs**

The choice of songs is of vital importance not only from the point of view of the children, but also from that of the teacher. Success in the teaching of songs will largely depend on a number of factors, such as:

- \* suitability of the songs to the mental and physical development of the child
- \* relevance of the songs to the experience and environment of the average child in the class
- \* the interesting and appealing nature of the songs in relation to the average child, and
- \* the degree of active involvement that the chosen songs will allow the children

#### 4.5.6 Methods of teaching songs

Experience has proved that the efforts of many a hard hour's work is spent in acquiring technique in ear training work. In the teaching of songs the determining factor is "which is the quickest way?" With this question in mind, the teacher of singing can use any of the following methods:

- learning from modulator painting
- teaching by rote
- learning from solfa or staff notation, and
- teaching by compromising two methods

Many songs that are difficult to read from notation can be quickly taught through the ear. Songs of which chromaticism and modulation are stylistic features are an example.

#### 4.5.7 How to teach a song by rote

When teaching a song by rote, the following five main points should be borne in mind:

- \* following some relevant guidelines
- \* taking the words and the tune together
- \* working to achieve a definite aim
- \* avoiding repetition of an error, and
- \* much repetition to establish memory

#### 4.5.7.1 Guidelines for teaching a song by rote

For the benefit of teachers with little experience the following procedure might help:

- introducing the song with a few words of explanation of the meaning, mood, history, style, etc.
- reading through the words, explaining any difficulties
- giving the class a rough idea of the song by singing (or playing) it
- teaching the attack of the first phrase on correct beat and note
- teaching the first phrase - repetition with variety
- allowing class to sing first phrase unaided, except for beat
- teaching attack and singing of second phrase
- joining first and second phrases and testing before continuing, etc.

#### 4.5.7.2 Words and tune together

As introduction to general interpretation, take one phrase and polish it, making it perfect in rhythm, tone, mood, annunciation, etc. What is considered the key-phrase should be chosen for this purpose.

#### 4.5.7.3 Working to achieve a definite aim

The teacher should work at the song with a definite aim, e.g.

- \* precise time, accurately held notes, rests, etc.
- \* good rhythm, movement towards the rhythmic climax of each phrase
- \* good articulation, especially of final consonants
- \* good tone
- \* contrast of tone to express contrasting moods
- \* correct pace for general mood of the song

According to H.V.S. Roberts (1948:111) the process of learning a song should normally take ten to fifteen minutes.

#### 4.5.7.4 **Avoiding repetition of an error**

Although faults in pronunciation, time values and intonation might have been corrected immediately as each phase was originally being taught, in order to avoid repetition of an error and making it a habit, special concentration should be focused on definite points of view in order to add something to the quality of the song as a whole (Roberts 1948:111).

#### 4.5.7.5 **Repetition coupled with variety**

Although repetition is essential for memorisation, monotony should be avoided; the pace, the tonal intensity and the rhythmic treatment should be varied.

#### 4.5.7.6 **Teaching by imitation**

In the sub-standards all songs will be taught by imitation. The teacher must therefore learn both music and words off by heart. He or she must sing the music correctly, pronounce and articulate words clearly, and be able to sing the song with the necessary expression and imagination. In short, everything that the teacher will eventually expect the class to know about the singing of the song in question must go into his or her demonstrative singing. Nothing can therefore take the place of preparedness on the part of the teacher.

On page 55 of his *Rudiments of Music*, Rees (1958) suggests the following song teaching procedure:

- |       |          |   |                                       |
|-------|----------|---|---------------------------------------|
| (i)   | Teacher  | : | line 1 (say twice)                    |
|       | Together | : | line 1 (say twice)                    |
|       | Class    | : | line 1 (say twice)                    |
| (ii)  | Teacher  | : | line 2 (say twice)                    |
|       | Together | : | line 2 (say twice)                    |
|       | Class    | : | line 2 (say twice)                    |
| (iii) | Teacher  | : | lines 1 and 2                         |
|       | Together | : | lines 1 and 2                         |
|       | Class    | : | lines 1 and 2, repeating if necessary |

- (iv) Lines 3 and 4 will be treated in the same way, all four lines being combined before proceeding further.

The teacher must necessarily stop singing at the earliest possible moment in order to listen, advise and correct.

#### **4.5.7.7 Teaching by sight reading**

The same procedure as above can be followed for teaching a song by sight reading.

#### **4.5.7.8 Teaching by listening**

Teaching a song by listening, in a way, takes us back to imitation. From standard III upwards, however, listening and imitation must go hand in hand, and should be guided and systematic.

#### **4.5.7.9 Amendments to class music syllabi**

During the time when interdepartmental "synchronising" meetings of music subject advisers were held, as well as during Music Subject Committee meetings organised by the Department of Education and Training, the recommendations concerning music syllabi centred around music becoming an examination subject. This implied that the following related issues would have to be considered:

- an increase in the number of periods for the subject
- specialised class music teachers would have to be trained
- at least one music teacher training centre would have to be created
- special funding would have to be found
- State Treasury would have to approve the funding
- the Examination Board would have to be convinced that the proposition was necessary and worthwhile, and
- special music teaching facilities would have to be provided for by the various departments, and effectively by the then Central Government

#### 4.5.7.10 Possible reasons for the recommendations not being acceded to

The reasons why the recommendations were not acceded to are not known, but can be guessed as follows:

- the then common notion that music was a luxury and not a necessity in the general education of the child
- music as an examination subject would take precious time and money which could better be spent on more important subjects such as Science, Mathematics and English

#### 4.6 LIST OF GRADED TRADITIONAL, FOLK AND COMPOSED ART SONGS

The following songs have been chosen and graded according to:

- \* their degree of difficulty
- \* the child's age and developmental level, and
- \* suitability for the teaching of certain music concepts

The standards of the classes involved range from Grade I to Grade VII. An attempt has been made to include in the list two songs per language, per grade. Only the five main languages used in Northern Province schools have been included.

##### 4.6.1 Songs for Grades I and II

LANGUAGE	TYPE	TITLE
Tsonga	Traditional	Xikotikoti xa Vinjana
Tsonga	Traditional	Bentsa-wee
Venda	Traditional	Tungununu-memilambø
Venda	Folk	Rilila nga ndebvu
N. Sotho	Folk	Banyanake dikgoroko
N. Sotho	Folk	Rebolelleng munako
Afrikaans	Religious	Kom luister nou
Afrikaans	Folk	Baie dankie
English	Folk	Lily - white
English	Folk	One, two, three

#### 4.6.2 Songs for Grades III and IV

LANGUAGE OF SONG	TYPE OF SONG	TITLE OF SONG
Tsonga	Folk	Bentsa-wee
Tsonga	Composed	Utadyaxa Xihloka
Venda	Traditional	Tshiihva tshanga
Venda	Traditional	Tshiwhilili tshanga
N. Sotho	Folk	Pelo yaka ebohloko
N. Sotho	Folk	Reyo kokota
Afrikaans	Folk	Sarie Marais
Afrikaans	Folk	Daar kom die wa
English	Folk	O ring the bell
English	Religious	Kneel down and pray

#### 4.6.3 Songs for Grades V, VI and VII

LANGUAGE OF SONG	TYPE OF SONG	TITLE OF SONG
Tsonga	Composed	Nyeleti ya mixo
Tsonga	Folk	Xirilela
Venda	Composed	Fundudzi
Venda	Folk	U a tuwa muselwa
N. Sotho	Composed	Polokwane
N. Sotho	Folk	Koloyi ya magoa
Afrikaans	Composed	Ons stap voort toe
Afrikaans	Folk	Jy sê nee, ek sê ja
English	Composed	Elephant walk
English	Composed	Little hare

The above-listed graded songs should be seen as an example of how the class music teacher can choose and grade his/her own repertoire according to the special needs of the class concerned.



#### 4.6.4 How to use songs for teaching certain concepts

The following concepts can be taught through folk and composed songs:

- \* Time, e.g. three-four ( $\frac{3}{4}$  time: this can be taught by using songs such as "A re Tsamayent".
- \* Long-short: To teach this concept, use can be made of songs such as "Elephant Walk" and "Little Hare is Hiding".
- \* Loud-soft: A joyful song can be used to teach the concept "loud", and a lullaby can be used to teach the concept "soft".
- \* Introduction of sounds/notes: Certain number of notes can for example be introduced to a music class, e.g. d r m s as in "Hallo dear Granny".

It is important to note that all the examples that have just been referred to are on the list of songs which proceeds the songs themselves, which are also contained in the "A hi Yimbeleleni" songbook series.

#### 4.7 DOCUMENTATION OF THE SONGS

As part of this study, the collected traditional, folk and composed art songs are notated in both tonic solfa and staff. A number of the songs were rehearsed by a quartet and then taped- and/or video-recorded. This exercise will result in the songs being accessible to all interested parties - class music teachers, college and university music lecturers, libraries and so on. Needless to say that recorded songs have some advantages for class music teaching (see Addendum).

##### 4.7.1 Advantages of recorded songs

Recorded songs have the following advantages:

- \* recorded songs are songs alive because besides having been created (by the composer, for example) they have also been recreated (by the performer)
- \* cassette-taped songs can be used by class music teachers and other interested music lovers for listening, which facilitates the learning process

- \* some of the best singing groups in the world can be emulated through listening to their cassette-recording
- \* video-taped songs have the additional advantage of allowing those interested both to listen to the singing and to watch and observe the choreography in the case of movement - accompanied songs, and
- \* in video-taped songs both the senses of hearing and of sight are used and this enhances the capacity of the individual to learn faster

(See S.J. Khosa BMus(Hons) long essay for the video-tape) with songs and movement.

The advantages of documentation through notation have already been outlined in 3.2.8 on page 29.

#### **4.7.2 Publication of songbooks**

There is an urgent need for class music songbooks to be published, especially African ones, such as indigenous traditional songs, folk songs and composed art songs. The Northern Province needs to have songs in, for example, Tsonga, Northern Sotho and Venda published. Songs in English and Afrikaans have been published, and are available in South African bookshops. To date, a children's songbook by S.J. Khosa has been published by Incipit Publishers in Sunnyside, Pretoria. This publishing company has apparently ceased publishing the book for unknown reasons. The Kagiso publishers have undertaken the publishing of this much needed songbook. More composed songs have been added to the already published ones, and the new publication will hopefully come as a much bigger volume (see Addendum).

In this chapter the issue of collecting, classifying and documentation of songs is discussed. Didactical guidelines for the teaching of songs are also given.

## CHAPTER FIVE

### CHOIR TRAINING AND CONDUCTING

#### 5.1 INTRODUCTION

The most important form of music making in the Northern Province is choral singing. Very little class music is taught, but most schools have a school choir. To reconstruct music in the Northern Province it is therefore important to address the issue of choir training and conducting.

Choir training and conducting are two closely related activities. However, for the sake of convenience, the activities will be discussed under separate sub-headings. Also, for the sake of clarity and a more detailed analysis, the objectives and the aims of choir training will be outlined separately. Relevant questions with regards to choir training and conducting could be as follows:

- \* why choir conducting
- \* the conductor
- \* the choir conductor as organiser
- \* choir officers
- \* seating arrangements
- \* choral participation for as many children as possible
- \* the potential of the voice
- \* auditioning
- \* choral sound
- \* why emphasis on choral singing in the Northern Province
- \* problems experienced by Northern Province choirs
- \* hints on rehearsing
- \* study of the text
- \* sight reading
- \* repertoire and
- \* recommendations

### 5.1.1 Why choir conducting?

For giving the beat/time in leading the choir performance

The maestro will be in possession of the score which gives the vital information of where the different groups enter. Because of this, the ... maestro ... becomes the most important man in the ensemble ...

(The New Oxford Companion to Music Vol 1:17)

This book continues to say that the variety of the demands made on his skill exceeds that of other musicians, and he is worshipped by audiences ... who consider him as a general leading the troops.

As musical scores have become increasingly complex with the passage of time, it has become increasingly necessary for a large choir to have a fully-fledged conductor, whose duty it has become to:

- make a thorough study of the scores
- look into the inner meaning of the poetry in the lyrics of the songs
- make his annotations and comments on difficult or special passages
- privately practise some interpretive movements he is going to make during rehearsals
- think and read about different interpretive rehearsal skills and techniques, and
- become the "virtuoso" conductor - the father-image of the choir, the "teacher who knows all", a man characterised by tremendous dedication, enormous knowledge and unparalleled love for his art

### 5.1.2 The conductor

In choral singing a conductor is the person who directs the chorus. According to Riemann:

... the conducting stick remains the most important factor, and its movements have therefore a fixed conventional meaning ... its chief province is to give the tempo, and mark the primary accents (1970:157).

It is clear, therefore, that without a conductor the choir cannot perform as effectively as it would under a choir master's guidance. It is the conductor's task to study and prepare the details of the rehearsal. The singers have to look up to some maestro for guidance, from start to finish. The conductor has both his moments of glory and those of stress and strain.

#### 5.1.2.1 **The glory of conducting**

The question whether the choir or the conductor is more important in a choral performance group has often been asked. This is, of course, a debatable question. Be that as it may, the position of the conductor is clear: he is without the slightest doubt the most glorious of all members of a choral group. Quoted by Schonberg, Pressley says in this regard:

Oh! to be a conductor, to weld a hundred men into one singing giant, to build up the most gorgeous arabesque of sound ... to fling oneself forward and for a moment or so keep everything still, frozen in the hollow of one's hand, and then to set them all singing and soaring in one final sweep ... and to sound the grand Amen.

(Schonberg 1967:16)

The above-quoted lines show beyond all doubt that the conductor's position is an enviable one. But is it always so? Let us now look at the more arduous side of the conductor's task.

#### 5.1.2.2 **The not-so-easy task of a conductor**

The choir conductor's job, although time and again possibly rewarded by some moments of glory, is not always an easy one. Also quoted by Schonberg, Strauss (Richard's father) has the following to say about conductors:

You conductors who are so proud of your power! When a new man faces the orchestra - from the way he walks up the steps to the podium and opens his score - before he even picks up his baton - we know whether he is the master or we  
(Schonberg 1967:15)

This quotation implies that the choir conductor is always under scouting from critical choristers, some of whom may possibly be more informed than he is on certain aspects of choir training. The maestro should, therefore, at all times be thoroughly prepared for the rehearsal hour. If he fails to do this, he runs the risk of being looked down upon by those he is supposed to lead and to guide: he is likely to be criticised - sometimes openly and arrogantly - with the possible result of him losing dignity and self-confidence

### 5.1.2.3 Qualities of the virtuoso conductor

Who is the virtuoso conductor?

He is of commanding presence, infinite dignity, fabulous memory, vast experience, high temperament and serene wisdom .... He is many things: musician, administrator, executive, minister, psychologist, technician, philosopher .... Above all, he is a leader of men ... a father image, the great provider, the fount of inspiration, the teacher who knows all .... His will, his word, his very glance, are law.

(Schonberg 1967:15-16)

The conductor's leadership qualities are necessarily expected to surpass everybody else's:

His ears have a hundred - odd invisible tentacles, each one plugged, switchboard-like into the very subconscious of each player under his command. Let one of those men play a wrong note, and that particular tentacle twitches. Immediately wrath then descends.

(Schonberg 1967:16)

The virtuoso conductor is not the only role-player. The choristers are expected to concentrate optimally, and yet the conductor is a "psychologist" who understands human behaviour in any given situation.

While capable of dispensing wrath, the conductor should at the same time be cheerful. In the school situation (indeed in any other situation) the conductor, who should necessarily be a pedagogue (a "Teacher who knows all"). He should be able to strike a balance between firmness and cheerfulness. A happy singer is a better singer.

The choir conductor who is worthy of his title should know the objectives and aims of choir training, and should not only spell them out to his choristers, but also strive to achieve them.

## 5.2 OBJECTIVES OF CHOIR TRAINING

In his *Rudiments of Music*, Rees (1958) summarises the objectives of choir training as follows:

- \* achieving good breath control
- \* appropriate and magnificent phrasing
- \* purity and beauty of tone
- \* clarity of diction
- \* flexibility of expression, and
- \* effectiveness of interpretation

There is no doubt that the basis of good singing is good breath control. Without a minimum amount of air in the lungs, no voice production - even for ordinary speech - can be possible. Since singing is an extended and a literally more breath-taking kind of speech, it obviously requires much more effort to take sufficient amount of breath to artistically sing each phrase in a given song. Only if the correct breath control technique is developed in the singer can good voice delivery be attained. This will in turn enable the conductor and his chorus to achieve the objectives and aims of choir training.

### 5.3 AIMS OF CHOIR CONDUCTING

The aims of choir conducting may be divided into general and specific ones.

#### 5.3.1 General aims of choir conducting

The general aims of establishing and having a choir well trained in a school or community would include:

- \* to create in a school or community a "binding factor", capable of making a sizable group of people pursue a common goal, which is what choral music making is about
- \* promotion of one of the loftiest forms of art known to mankind, in order to elevate the quality of communal life through pursuit of the aesthetically beautiful, and
- \* promotion of co-operation and friendship, and thus healing a "sick society" - a society bedeviled by rivalry, greed, hatred and violence

#### 5.3.2 Specific aims of choir conducting

The specific aims of the choir conductor would include the following:

- \* to keep the beat/time and, through his interpretive movements and gestures, to indicate entries, dynamics, nuances and climaxes
- \* to explain the details of the score to the choristers
- \* to stop and correct the choir during rehearsals
- \* to carry through to the singers his deeper understanding of a song and inspire the chorus to interpret the song more effectively
- \* to provide the choir with the "Teacher who knows all", the father-image and the "great provider" that the choir conductor represents
- \* to audition potential choristers by, for example, testing them, and
- \* to attend to occasional problems of individual choristers or voice-parts
- \* to see to the correct balances of the chorus
- \* to act as organiser of the choir, and
- \* to monitor the duties of the choir officers



### 5.3.3 The conductor as organiser

Members of top performance groups are selected on the basis of:

- \* recommendations
- \* the balance (of the choir) needed
- \* grade level (where applicable), and
- \* tests and "try-outs"

Generally, the plan that gives ... the most information about a student is the "try-out".

(Roe 1981:33)

Personality, dependability coupled with talent should be considered when selecting.

Part of the conductor's organisational duty is to put in place a choir officers' committee

### 5.3.4 Choir officers

A newly selected choir should choose their representatives to take charge of certain duties pertaining to the choir. According to Roe (1981:33) these officers should be given duties as follows:

- president (to conduct choir meetings)
- secretary
- assistant secretary
- accompanist (if needed)
- assistant accompanist (if needed)
- student conductor
- librarian and
- part leader (e.g. tenor)

### **5.3.5 Seating arrangements**

The choristers should be seated in a way that will allow every singer to clearly see all the conductor's beat patterns, and that will allow the choir leader to see the entire face of each singer. Roe suggests tapering the group's height in a uniform manner (< > or > <), which will facilitate a good view of faces and good appearance.

### **5.3.6 Choral participation by as many children as possible**

The following paragraphs serve to explain why and how choral participation by as many children as possible can be made practicable:

#### **5.3.6.1 The right of every child**

In schools where musical instruments are not available - and these are in the majority - choral participation should be regarded as the right of every child, since no normal person can and should live without music of some sort. As many children as possible should be given the opportunity to sing in a choir or some other vocal group. But how can this be done practically?

#### **5.3.6.2 Formation of "house choirs"**

In every school a number of "house choirs" could be formed. For example, in a school with an enrolment of 600, the pupils could be divided into, for example, ten groups of 60 pupils each. The groups could be named, for instance, "Zebras", "Buffalos", "Lions", "Elephants", etc. Ideally, a teacher should be in charge of each of the choirs. Where there is a shortage of suitably qualified or interested teachers, some talented pupils could be encouraged to take charge, while a teacher acts as a facilitator and supervisor. For the sake of variety different types of songs should be rehearsed by different choral groups.

#### **5.3.6.3 Concerts, festivals and eisteddfods**

The activities of the school choirs should eventually lead to a major annual performance in an inter-house concert festival or eisteddfod. The items of such a musical event could include, for example, indigenous traditional songs, folk songs, composed art works (both African and Western), pop, rock, gospel, soul and other types of vocal music.

#### **5.3.6.4 Types of songs to be sung**

Under the guidance of the class music teacher, the different house choirs should decide on which type(s) of song(s) they would like to sing. The aim should be to have different types of songs sung by various choirs or vocal groups. Each of the choirs should be encouraged to identify itself with, and to be proud of its own choice of songs, be it folk, traditional, pop, gospel, or composed art songs.

#### **5.3.6.5 The main school choir**

Members of the main school choir should be drawn from each of the house-choirs by auditioning. However, membership of the main choir should not necessarily lead to non-membership of the house-choir. In other words, belonging to the main choir should by no means undermine a chorister's membership of the house-choir.

#### **5.3.6.6 Parent and community involvement**

Involvement of members of the community in school activities has a double advantage. On the one hand, it makes members of the community feel and know that the school belongs to them. On the other hand, the school community also feel part of the greater community. Whenever school choral activities are organised and staged the school principal, parents, school committee members, subject advisers, the directorate and other members of the community should be invited to attend.

Leading business men and/or women could also be included to possibly serve as patrons. If the choristers know that their parents, relatives and prominent members of their community will be forming part of the audience during concerts and other music activities, they would in all probability prepare for the occasions more seriously. In this way choral music could form one of the corner stones of the school, and music education would have real meaning in the minds of all concerned.

Although choral participation should in principle be regarded as every child's right, the potential of the voice could be used as one of the criteria for selecting the main school choir.

### 5.3.6.7 The potential of the voice

According to Nye et al (1985:117),

Vocal sounds are produced by utilising three parts of the body, the lungs and diaphragm (bellows), the vocal chords in the neck (vibrators), and the head (resonators).

A number of authors agree that the *human voice* is the most expressive of all musical instruments if well developed and used by the most talented singers. Through training and constant practice, this expressive potential can reach the most incredible heights. Another point which is related to voice potential is that of auditioning.

### 5.3.6.8 Auditioning

Auditioning should aim at selecting not only the singers with the best voices, but also those with obvious interest and love for choral singing. It should be remembered that a choir consisting of choristers with "golden voices", but without sufficient interest, love and commitment to choral singing is doomed to fail. On the other hand, a group of singers with amateurish voices, but with sufficient motivation and determination is more likely to succeed. It should further be borne in mind that some potentially good choristers may be shy and lacking in self-confidence during auditioning. Yet such students could turn out to be excellent choristers if given a chance.

In view of this it is suggested that at least two groups of graded singers (e.g. "Group A" and "Group B") be formed. After each of the groups has undergone some ear and voice training for some time (say, a dozen rehearsals), the testers who satisfy the necessary requirements could be promoted to the more advanced group. Since as many pupils as possible should as a rule be given the opportunity to belong to a choir, the less advanced group should not be dismissed as rejects, but rather be encouraged to sing songs of a different type, such as gospel songs or folk ones.

Such a group or groups should be made to feel proud of their type of songs. This will not only give variety to the entire school repertoire, but also self-esteem to individual members of the vocally less talented group(s). Since all normal students can produce sound, and singing is all about sound production, the vast majority of students can belong to one type of a vocal group or another.

#### **5.3.6.9 Choral sound**

It being a "wind instrument", the human voice need only be developed to produce a rich, resonant sound. If all the choristers can, with serious training, acquire the necessary vocal skills and techniques - correct breath control, artistic phrasing, clear diction, a pure tone production, accurate intonation, flexible expression, good blend and balance, the necessary nuances and climaxes, etc. - only a relatively few students could fail to qualify for choral participation.

#### **5.3.7 Why emphasis on choral singing in the Northern Province?**

It is perhaps not so easy to tell why the majority of the people of the Northern Province tend to practise choral singing more than instrumental music. However, the reasons for this seem to be the following:

##### **5.3.7.1 Oral tradition**

The ancestors of the Blacks of the Northern Province - the Vendas, the Northern Sothos and the Tsongas - have historically relied on the oral tradition of self-expression. Their main cultural medium of expression, singing and dancing, was handed down from generation to generation. It seems, therefore, that the cultural roots of these ethnic groupings are so deep that they tend to influence the people to be more in favour of vocal than instrumental music. This is by no means to say that these people do not play musical instruments, for they actually enjoy their traditional instrumental music, especially when it accompanies vocal singing and dance.

### 5.3.7.2 Musical instruments not easily available

Within the school context, a number of factors seem to contribute to African community schools in the Northern Province being more inclined on choral rather than instrumental music:

- Western musical instruments are too expensive for most of the schools
- In most schools very few (if any) class music teachers can handle musical instruments, be they Western or African
- African music instruments seem to be undesirable in the minds of most African class music teachers, apparently because of their "inferior" sound quality, as compared to the more developed Western ones
- The general attitude to class music teaching has not been conducive to the kind of resourcefulness that would have encouraged class music teachers to consider home-made musical instruments

### 5.3.7.3 Verbal message tradition

The verbal message tradition which dates back to pre-historic times seems to be continuing. This continuity is evident in the context of all types of African songs in which emphasis is on the message the song carries. African songs can in a way be described as part of social history, and the African composer, a social historian. The African songs sung in the Northern Province - be they traditional, folk or composed - almost always convey a message.

### 5.3.7.4 A binding factor

Perhaps, well more than instrumental music - at least in the African traditional sense - singing together is a binding factor in more ways than one: socially, psychologically, morally and religiously. People who express themselves together in song tend to think, wish, aspire, rejoice or worship together.

The power of communal singing, more than that of communal instrument playing, is so strong that it can impel a group of people to, for example, "toi-toi"<sup>1</sup> until their demands

are heard, if not acceded to by those concerned. "Toi-toi" is a protest, song-accompanied kind of a dance in which one leg is flexed while the other is used to hop, more or less on the same spot. The flexing and hopping is done rhythmically and alternatively. Sometimes this dance takes the form of rhythmic group running.

#### **5.3.7.5 Limited knowledge of sight reading**

Most Northern Province class music teachers and choir conductors have a limited knowledge of sight reading in tonic solfa, and no knowledge of staff notation. As tonic sol-fa notation is suitable only for vocal singing and not for instrumental music playing, the majority of music lovers in the Northern Province seem to have no choice but to confine themselves to choral singing in which they can conveniently use tonic solfa for sight reading.

#### **5.3.7.6 Sight reading not always necessary**

To a person with no knowledge of sight reading, more than anyone else, learning a song by rote is usually not a problem. The rote method is, therefore, suitable for musically illiterate learners. Just as sub-standard children are taught to sing by rote, so can older choristers. In the Northern Province there are many choir conductors who teach songs by this method. Some of the best choirs in the province are taught in this way - sight reading being not always necessary. However, for purposes of this study, choristers need to be taught to sing through sight reading because it is one of the best methods of teaching music literacy.

#### **5.3.7.7 Preference for harmony singing**

A cappella singing is best enjoyed when sung in harmony rather than in unison. As already mentioned in 4.1.2 most Northern Province schools do not possess musical instruments. Music making in such schools is, therefore, in the form of choirs, which have necessarily to sing a cappella. Since this is the case, it is imperative that choir training be emphasised in the Northern Province.

#### 5.4 CHORAL PROBLEMS IN THE NORTHERN PROVINCE

The following are some of the problems experienced by Northern Province choirs:

- \* poor intonation
- \* lack of proper sightreading skills with many choristers
- \* poor choir conducting skills
- \* unacceptable concert behaviour by the majority of audiences
- \* lack of suitably qualified class music teachers, and
- \* lack of choir training facilities

##### 5.4.1 Possible causes of the problems

the problems are apparently caused by:

- choirs being conducted by choir masters with a questionable "musical ear"
- the lack of a keyboard or melodic instrument which could help in the training of good intonation
- lack of suitably qualified class music teachers with didactically sound choir training skills and techniques, and
- lack of education on concert behaviour

##### 5.4.2 Suggested solutions to the problems

There are no immediate solutions to the above-mentioned problems. However, the following remedial measures could be embarked upon:

- \* in-service training of class music teachers and choir conductors
- \* provision of choir training facilities to colleges of education and schools offering class music - a special classroom, fitted with a music chalkboard, a keyboard instrument, percussion instruments, recorders, different types of African musical instruments, etc., are examples of what each school might need
- \* educating school choir and other audiences on concert etiquette in order to correct the mistaken practice of



- cheering choirs by shouting whilst performance is in progress, and
  - expressing disapproval of a bad performance by grumbling or interjections
- \* taking formal music education - including choir conducting - seriously by education authorities by way of
- having class music teachers upgraded through in-service training, and
  - granting bursaries or scholarships to aspirant class music teachers

## 5.5 HINTS ON THE "REHEARSAL HOUR"

The success of a cappella singing depends not only upon the good qualities of the conductor, but also on a number of certain factors which must receive attention during the "rehearsal hour".

### 5.5.1 Points to remember when rehearsing

In their book, *The Art of A Cappella Singing*, Smallman et. al. (n.d.:1) regard the following points as very important when rehearsing:

- Physical and mental alertness of the singers
- Ventilation - fresh air makes rehearsal easier, and is conducive in the sustaining of the pitch
- Lighting - if the light is too bright, there is a glare which is tiring, and insufficient light is depressing
- Acoustics - a room with enough resonance to give brilliance, but without a confusing echo, is important
- Appearance of the room - the general appearance of the room will affect the attitude of the choir during the rehearsal

- Ideal rehearsal time - when the singers are apt to be fresh physically and mentally, they are likely to produce the best effort in the rehearsal. If the day is begun with a song, maintains the above-mentioned author, it will improve the mental attitude throughout the day
- A happy mental attitude is essential for good singing. Indeed, rehearsals are to be enjoyed! Little can be accomplished if the rehearsal is a drudgery.

The right kind of singing leads to happiness, and a happy spirit makes singing easier

(Smallman et al. n.d.:1)

- The thoroughness with which the conductor prepares for the rehearsal, the orderliness with which he conducts the rehearsal, and the eagerness with which the singers follow his directions will determine to a large extent the success of the choir.
- Resolution - singers and conductors should resolve to accomplish something at each rehearsal. Certain definite results should be attained during the rehearsal
- Attention - talking, whispering, joking or laughing among the singers should never be tolerated, except as sanctioned by the conductor

### 5.5.2 Poise of body

Poise of body-stance in singing is important. Smallman (et al. n.d.:1) ) recommend the following in this regard:

- *Standing* easily in an erect position, with heels slightly apart and the right foot slightly ahead of the left. The weight should be on the ball of the right foot
- The *shoulders* should be loose, the upper arms hanging from the shoulders effortlessly. The shoulders should be motionless
- The *chin* neither elevated nor depressed, allowing maximum freedom and ease of movement to the neck and the lower jaw

- The upper chest expanded at the sides and front, and the front of the chest raised toward the chin without tightening or crowding the neck

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### 5.5.3 Breath control

Since breath control is the basis of all good singing, and aspects such as correct phrasing, pure tone, clear diction and expressive singing mainly depend upon it, it seems absolutely necessary that we look into a more detailed discussion of this concept.

#### 5.5.3.1 Correct breathing

Correct breathing is attained when the singer has sufficient breath for all purposes, at all times, without strain or excess of effort

(Smallman et al. n.d.:1)

The above quotation points to the importance of breath control in singing. Consequently the art of breathing must be developed to a point where it becomes second nature for the singer to inhale sufficient air effortlessly. This of course calls for painstaking and constant practice. Such practice will enable the singer to end quite a long phrase with air to spare. According to Smallman et. al. the technical features of good breathing include:

- unhampered, easy inhalation
- abundance of air without strain at the end of inhalation
- easy control of breath from slightest pianissimo to strongest fortissimo
- a surplus residue of air when new breath is taken so that the column is never completely exhausted
- all degrees of sound emission, from a sustained unwavering legato to a completely detached staccato

#### 5.5.3.2 Breath control and tone production

Addressing a choir conductors' workshop held at Elija Mango College of Education in June 1995, H.H. Hlebela emphasised the following with regards to breath control and good tone production:

- breath support base, viz. chest, shoulders, abdominal muscles
- transfer of breath control to the song being sung
- getting used to singing long phrases through constant practice
- tone production on vowels rather than on consonants (sustaining the vowels)
- resonating chambers and amplifying mechanisms (e.g. nasal cavity, chest, etc.)
- vocal chords
- opening the "tunnel" of the throat
- the mouth shape (the o shape)
- high register notes ("thinking" of a high note before singing it)
- singing high notes with concentration and in a relaxed manner
- assuming the yawning feeling
- pretending to be chewing something
- daily practice for vocal technique
- self-confidence which leads to dynamic expression

### 5.5.3.3 Dynamic Expression

Breath control and tone production go hand-in-hand with *dynamic expression*. Expressive singing invariably calls for colourful tone production. This involves the application of the three types of dynamics usually used by composers, namely:

- \* those that indicate volume, e.g. piano, forte, crescendo, diminuendo, etc.
- \* those that indicate speed or tempo, e.g. allegro, andante, adagio, etc.
- \* those that indicate manner of performance, e.g. dolce, scherzando, maestoso, etc.

## 5.6 STUDY OF THE TEXT

For purposes of this study, study of the text will be confined to a brief discussion of each of the following:

- vowels
- consonants
- diction and
- general interpretation of songs

### 5.6.1 Vowels

Vowel sound may be considered the fundamental basic material of the singing voice

(Smallman et al. n.d.:1)

Since vowels are the parts of words which are vocalized, tone is sustained in them. Vowels may, therefore, be regarded as the musical parts of words; they are, so to speak, the sound-carrying parts of words. It may be further said that there can be no real music without vowels. When singing vowel significance should receive serious attention, if the singing is to have a musical tone. Unless other words indicated, only the vowel parts of words should be sustained when singing.

### 5.6.2 Consonants

Consonants give meaning and effect to words. They further give significance and emotional content to words. It is important for singers to know the significance of consonants in relation to the vowels.

### 5.6.3 Diction (Pronunciation)

Pronunciation is one of the most important elements of singing. Yet it is the weakest feature with many choirs in Northern Province. the reason for the weakness seems to lie in the fact that this province consists of different language groups. For example, a choir with predominantly Tsonga speaking choristers may not know how to correctly pronounce Northern Sotho words. If these choristers do not make any special effort to pronounce correctly, their choir sings with poor diction. It is, therefore of the utmost importance for the conductor to write out the lyrics in the form of a poem (or prose), and together with chorus, to look into the possible meanings of sentences, phrases and individual words. If necessary, a phonetic script of difficult words should be obtained and carefully studied. Clarity of diction is as important as the message of the song. An extreme lack of clarity of diction in singing may make the words of a song sound gibberish rather than sensible.

#### 5.6.4 General interpretation of songs

the role of the interpreter leaves no room for argument. All are agreed that he exists to serve the composer - to assimilate and recreate the composers' "message"

(Copland 1939:146)

It is implied in the above quotation that the interpreter of a song should play the role of a servant - a servant of the composer. The interpreter's job is to study the creation of the composer faithfully, recreate the composer's creation, and to give meaning to it from his (interpreter's) own point of view. It is understood that no two conductors can interpret the same song in exactly the same way.

The following steps are suggested in the interpretation of songs:

- \* *Separating the lyrics from the music.* To ensure an easy study of the song, the lyrics of the song should be written out in the form of a poem or prose
- \* *Reading out the lyrics slowly, as expressively as possible*
- \* *Underlining all important and/or difficult words* for further study and special consideration
- \* *Making a note of special phrases and idiomatic expressions (if any)*
- \* *Determining the mood(s) of the song (lyrics)*
- \* *Reading the words aloud, recitation style, as expressively as possible*
- \* *Suggesting own dynamics* and comparing them with the composer's, (if any), and then trying to reconcile the two
- \* *A thorough study of the notes. Putting words and music together, and looking into the relationship of the words and the music*
- \* *Determining the climax(es) of the song*
- \* *Learning (first by the conductor, and then by the chorus) of the song by heart*

- \* General discussion of the whole composition, including background knowledge of the composer, and the circumstances under which the work was composed
- \* Dramatization of the entire work (if necessary)

If the above approach is meticulously followed, a thorough understanding and enjoyment of the song in question can be ensured. It is of the utmost importance that all the choristers be involved in the analysis of songs.

Writing about interpretation of songs in his *Rudiments of Music*, Rees mention two methods of interpreting songs.

Firstly, he says:

Some composers leave the interpretation of  
their music very much to the performer ...  
(1958:7)

In such a case, the performer or interpreters is at liberty to introduce his own dynamic. This gives the performer the opportunity to put much of his recreative and imaginative ability into the song.

Secondly, he says:

Others crowd their music with directions of  
one kind and another  
(Rees 1958:7)

Rees goes on to say that an over-abundance of directions in the latter case, if each new sign is slavishly followed, may lead to a very stilted and artificial rendering.

Whatever the case may be, the interpreter still has the duty of putting something of his own personality into the composers' work. The nuances which are hardly possible to commit to paper are some of the interpretive contributions of the conductor or performer.

## 5.7 SIGHT READING

Sight reading involves to read either staff notation or tonic solfa or both at sight. This includes accuracy of note-values and of intonation, as well as rhythmic flow. Putting notes and words together is another sight reading aspect which needs attention, as in tonic solfa versus staff notation.

### 5.7.1 Accuracy of note-values

Both the conductor and the singers should have sight reading ability. The various note-values and rhythmic patterns should not present any problem to any chorister. Singers should ideally be given lessons on sight reading before they are allowed to join the choir. A high degree of fluency should, however, not be an absolute prerequisite for belonging to a choir. If an aspiring chorister is both sufficiently interested and talented, he or she can make a good singer, provided that the conductor knows his work well.

### 5.7.2 Accuracy of intonation

Bad intonation is perhaps the most serious of all choral problems among the vast majority of Northern Province choirs. The reason for this discrepancy seems to be a general lack of musical instruments in most Northern Province schools and rehearsals rooms. Scarcity of properly trained music teachers could be another reason. The main intonation problem area is where half-tones and chromatics are involved. One of the best remedies to this problem would, therefore, be availability and good use of musical instruments such as the keyboard. Training of music teachers would also help in solving the problem of intonation, which has been obviously perpetuated by choir conductors with a "bad ear" themselves. Although there may be many more causes of poor intonation such as fatigue and poor ventilation, the first two mentioned above seem to be the most serious.

### 5.7.3 Putting notes and words together

The question of how soon words and notes should be put together seems to demand some degree of attention. Choirs will perhaps do well not to sing the notes for too long. There seems to be a tendency among choirs to want to "perfect" the singing of notes before words are introduced.



The undesirability of this choir training approach lies in the fact that:

- some of the sol-fa notes often used by most Northern Province (and other) choirs are not very musical themselves (at least a certain school of thought would have us believe)
- the approach is rather time consuming

More time should rather be devoted to the finer techniques of choir training such as intonation, diction, tone quality, etc.

#### **5.7.4 Tonic Sol-fa versus staff notation**

Of the two notation systems, tonic sol-fa and staff notation, the former is the more widely used in the Northern Province. The reasons for this seem to be the following:

- tonic solfa seems to be the easier system of notation
- it is more suited to choral singing
- there are more Northern Province singers (who use solfa) than music instrument players

Tonic solfa has the following merits and demerits:

##### **5.7.4.1 The merits of tonic sol-fa**

- \* it is an easier system of notation
- \* it is more suited to a cappella choral singing
- \* it is more abstract, and as such has the capacity to develop the intellect

##### **5.7.4.2 The demerits of tonic sol-fa**

- \* it is unsuitable for instrumental music
- \* it is a limited system which does not include fast notes such as hemidemisemiquavers
- \* it allows one to sight read only one voice-part at a time
- \* it does not lend itself well to an in-depth study of music

#### 5.7.4.3 The merits of staff notation

- \* it is suitable for instrumental music
- \* it includes even the smallest notes known
- \* it allows one to sight read several voice parts at a time
- \* it lends itself well to an in-depth study of music

It emerges from the above that, - staff notation seems to be the more viable system of notation - one that is more internationally recognized. Tonic sol-fa has, however, come to stay in the RSA in general, and in Northern Province in particular. Why Northern Province in particular?

Well, simply because, as we have already seen above, choral music makers who are in the vast majority in this province, make use of the tonic solfa system of notation more than staff notation.

#### 5.8 THE ADVANTAGES OF A CAPPELLA SINGING FOR NORTHERN PROVINCE

Instrumental music is not easily affordable to the vast majority of Northern Province. Choral music however, is very popular. Therefore every effort should be made by the authorities concerned to develop vocal singing as an art-form. The advantages of this kind of music include the following:

- it is the easiest form of music making
- it encourages and improves social ties
- it gives a sense of power to those who sing together and is, as such, a strong binding factor
- people who sing together tend to think together, dance together, feel together, and just have much in common
- choristers easily learn to appreciate one another because they depend on each other for the success of their art

### 5.8.1 The value of accompaniment in choral singing

Instrumental accompaniment can be a real blessing to a choir in more ways than one:

- the relatively more perfect intonation of a well-tuned piano has the power to correct an otherwise weak intonation of a choir
- an orchestral or piano accompaniment serves to inspire the chorus to sing with more enjoyment
- the well-balanced sound of a good orchestra (or a keyboard instrument) can make listeners to have something of a foretaste of heaven
- instrumental accompaniment tends to improve the tone of singers, who are most likely to imitate the sweet, ringing sound (of the instrument)
- instrumental accompaniment encourages the singers to listen as they sing, and so develop in them better musicianship

## 5.9 CHOICE OF REPERTOIRE

The importance of a well-considered choice of songs cannot be overemphasized.

... it is as well to emphasise the vital importance of the choice of songs, not only from the point of view of the children, but also from that of the teacher

(Roberts 1948:108)

It emerges from the above that the choice of songs must take into account the points of view of both the children and the teacher.

### 5.9.1 The children's point of view

Towards the children the teacher has a tremendous responsibility as a guardian of the treasury of art. The teacher's choice of songs must take the following into account:

- style which will mould and develop the children's future taste
- developmental level of the average child - to ensure appreciation
- previous knowledge of songs by the average child in the class
- the environment and upbringing of the children
- vocal maturity of the children

### 5.9.2 The teacher's point of view

To ensure that the teachers is enthusiastic and zealous about the songs, the teacher must:

- thoroughly know the songs to be taught
- she must personally have pleasure in the song
- herself grade the songs of her own taste
- keep up-to-date with new publications of modern songs, which are likely to give zest to the teacher's work

(Roberts 1948:109)

### 5.10 GUIDELINES FOR CONDUCTING A SPECIFIC SONG

The following are guidelines on how the conductor could prepare himself to teach a specific song:

- \* a thorough study of the song - articulation and annunciation of vowels and consonants
- \* understanding the meaning of words and determining the mood thereof
- \* marking the tempo of the song by making use of the metronome
- \* deciding on how to give the beginning note
- \* use of tonic sol-fa
- \* use of a melodic instrument such as a piano or a melodica
- \* teaching a song by rote, which, although, very useful, has the following pitfalls:
  - it does not offer the opportunity of learning to sightread

- the amount of concentration and eye-sound co-ordination to be gained from sightreading is denied the learner
- the mathematical element of the intervals found in notes is absent from the rote method
- the cognitive capacities of the child are not well enough challenged and promoted by this method

### 5.11 RECOMMENDATIONS

In view of the fact that Northern Province music making activities are mainly choral, the following recommendations are made:

- \* The training of class music teachers should lay emphasis on choir training
- \* Choir training should include keyboard accompaniment which will remedy the problem of bad intonation
- \* Graded songbooks should be made available on the shelves of every school and music teaching institution
- \* In every school there should be as many vocal music groups as possible
- \* Every school should have not only a suitable rehearsal room, but also other choral music training equipment such as keyboard instrument, a metronome, choir stands, a podium, a baton, songbooks or sheet music
- \* School principals should understand that music in general, and choral music in particular, has come to stay in schools, and needs the unqualified support of the school administration
- \* Northern Province class music syllabi should lay more emphasis on choral work
- \* Regular in-service-training courses for choral conductors.

To reconstruct Music Education in the Northern Province it is important to emphasize choral work.

## CHAPTER SIX

### THE JOB DESCRIPTION OF A MUSIC ADVISER

#### 6.1 INTRODUCTION

To reconstruct class music in the Northern Province a number of suitably qualified and self motivated music advisors is needed. It is also necessary to describe the music inspector's responsibilities.

In order to better understand and appreciate the multi-dimensional role of the Music Adviser an outline of the changes that from time to time took place (regarding this designation and the consequent shift of emphasis on the nature of his duties) seems necessary. From the earlier designation of Music Organiser, the music education supervisor became known as Subject Adviser for Music. While the former designation seems to have been interpreted as meaning music activity facilitator and/or supervisor, the latter signalled a new and more educative role on the part of the Music adviser. His newly expected duties lay special emphasis on giving advice rather than personally organising school music activities. Later on the role of the Music Adviser laid emphasis on giving instructions, supervising and inspecting. Yet the title of the officer literally means giving advice on all matters pertaining to music education. The designation underwent further "metamorphosis" to the present one, namely, Education specialist. However, since he is a specialist in his subject area, the Education Specialist is still expected to go about his duties in an advisory capacity. This does not, however, imply that he has no authority over those he advises. As a subject specialist, the Subject Adviser is, and should be regarded as an authority on his subject. He is departmentally appointed to advise all other role-players in music education - the Department, school principals, heads of departments, college lecturers and class music teachers. The present nomenclature regarding the subject Adviser is as follows:

Education Specialist

Senior Education Specialist

Deputy Chief Education Specialist

Senior Deputy Chief Education Specialist

Chief Education Specialist

## **6.2 DUTIES OF THE MUSIC ADVISER (MUSIC EDUCATION SPECIALIST)**

According to Merrion in her book entitled *What Works: Instructional Strategies for Music Education* (1988:5) the music subject adviser may be defined as an employee of the state and a member of the department staff. As a public servant, the music subject adviser acts as a liaison officer to the schools and colleges on the one hand, and the education department authorities on the other. Although the main task of the music adviser is to advise interested parties on all matters pertaining to music education, it seems necessary here to outline his duties as follows:

### **6.2.1 Advising class music teachers**

In order to advise class music teachers, the Music Adviser pays a visit to a particular school to

- interview class music teachers with a view to finding out what their problems might be, and then to advise on possible solutions to the problems
- advise the school principal and/or the heads of departments on the most recent trends and strategies for class music teaching
- inspect how the music subject policy and the syllabi are being implemented, and to offer advice if necessary
- determine through the use of structured questions (to be answered either orally or in writing by pupils) the achievement level of the learners

- motivate and inspire all concerned in a school - pupils, teachers and possibly the school principal
- write reports to the Department on his findings with a view to making recommendations and a follow-up (if necessary)

### **6.2.2 Visiting colleges of education**

Usually, the purpose of paying a visit to a college is to address certain needs or problems experienced by a particular institution, e.g.

- to help the lecturers in interpreting the class music syllabi (subject to the Music Adviser having been invited to do that)
- to evaluate music student teachers' performance, and to moderate their end-of-the-year examination marks
- to attend, and at times to officiate in important music performance occasions such as choir competitions, and
- to initiate and/or facilitate the organization of incentive awards for outstanding musical performances or class music examination achievement

### **6.2.3 Interpretation of the syllabi**

Ideally, the Music Adviser organizes in-service training courses annually during which

- the music subject policy document is discussed, questions asked and answered
- the syllabi are analyzed and/or reviewed, and questions asked and answers provided on its implementation
- syllabi are analyzed, and, through the necessary support-papers, examples of how different sections (of the syllabi) can be implemented is given
- the most effective use of home-made musical instruments is demonstrated

### **6.2.4 Examples of handouts for in-service training courses**

The following examples of handouts for in-service training courses on choir training can be given:



\* **Hints on choir rehearsal as well as the importance of:**

- physical and mental alertness
- ventilation
- lighting
- acoustics
- appearance
- ideal rehearsal time
- happy mental attitude
- thoroughness of preparation
- resolution
- attention

\* **Aims of voice exercises**

- correct breathing
- correct phrasing
- correct intonation
- clear diction
- flexible expression
- pure tone
- effective interpretation

### 6.2.5 Writing of reports

Like all other departmental officials, the Music Adviser is expected to write a report to his immediate supervisor about all work done during each month. In such reports the Music Adviser usually

- informs the Department about the progress (or lack thereof) made by, for example, class music teachers in the implementation of the syllabi, and
- make his recommendations on what should be done to improve whatever setbacks he might have noticed, or to make suggestions about the way forward

### **6.2.6 Appointment of music subject committees**

It should be part of the Music Advisers' duty to recommend a certain number of class music teachers and lecturers for appointment to music subject committees and to monitor the activities of such committees, whose duty and function is to

- thoroughly study and analyze the syllabi
- compile support-papers under the guidance of the Music Adviser, and to
- assist the Music Adviser in the planning and running of in-service training courses for music teachers and lecturers

### **6.2.7 Drafting departmental circulars**

Among the Music Advisers duties is the drafting of departmental circular letters pertaining to his subject and to his area of jurisdiction. Such circular letters address issues such as

- advising school principals to send to head office (or regional office) certain information required by the Department
- to inform concerned public servants about certain developments such as the appointment of a new departmental high-ranking officer, and
- to announce, or amend instructions or regulations

### **6.2.8 Development of music talent**

The good Music Adviser always "scouts" for music talent among pupils and students with a view to recommending their training. He can facilitate their training through various ways, e.g.

- talking to their parents about their talents
- advising the Department in writing on what steps could be taken to have the talented pupils trained
- motivating the pupils to study along the line of their talent, as well as channelling these talents on the various avenues of music studies, including career opportunities after completion of their training, and

- seeing to the provision of adequate music facilities to the schools or centres where the talented pupils are studying or, alternatively, making it possible for the pupils to be sent to a specially equipped music school or centre for their musical studies

#### **6.2.9 Upgrading music educators**

The Music Adviser sees to the upgrading of potentially excellent class music teachers and lecturers by

- advising the department (in writing) on the need for upgrading music teachers and lecturers
- supplying the Department with a list of recommended names of potentially excellent class music teachers and lecturers for possible upgrading
- suggesting to the Department ways and means of having such educators upgraded, and
- explaining to, and motivating the educators in question to be ambitious about their musical training

#### **6.2.10 Preparing model schemes of work**

The Music Education Specialist leads the music subject committee(s) in preparing model schemes of work, and also monitors their translation into suitable lesson plans, as well as how these are taught. As such the Music Adviser is interested in the implementation of the Subject Policy, a well designed scheme of work, and a fully and systematically analyzed syllabus.

#### **6.2.11 Revision of syllabi**

The Music adviser should keep himself abreast with the current changes and needs, and makes suitable recommendations and suggestions of how the new music education demands can be met. One way of addressing these new needs is to

- \* have the current syllabi revised
- \* suggesting some amendments to the syllabus

- \* discussing the desired changes in the syllabus with all the stakeholders - class music teachers and lecturers, heads of department, principals of schools, and higher departmental authorities

It is unfortunately difficult here to give an intelligible explanation of what happened to the recommendations that were made to the former Gazankulu Department of Education. This is due to the fact that - with the exception of the Music Adviser who had to keep his "bread-and-butter subject" alive - many of the supposed stake-holders seemed to have a negative attitude towards class music. The reasons for this lack of interest in the subject seem to be the following:

- class music has always been a non-examination subject
- lack of suitably qualified class music teachers
- the mistaken perception that music is a pastime activity
- musically uninformed departmental higher authorities
- consequent commonplace, cheap-type general music performances
- a single-handed Music Adviser has always been a "lone voice in the wilderness"

However, a number of memoranda were drawn and presented to the Department for consideration. For example, several attempts at improving or amending the Eurocentric syllabi were brought to the attention of the former Education and Training authorities to no avail. It was only in 1992 when a new, special "interim" syllabus for the Vurhonga School Music Centre was approved by the Gazankulu Education Department, and was implemented with some measure of success. A special scheme of work for the teaching of the following musical instruments formed the basis of class music teaching at the centre:

- the piano
- xylophones and metalophones and
- recorders

Theory of music and singing formed an important part of music education at the centre. Although the actual scheme of work is not being included in this discussion, reference to it has been found necessary as part of a description of a Music Adviser's work.

#### 6.2.12 **Drawing up of budgets**

Without him having drawn up a budget for each financial year, the Music Adviser is not likely to succeed in carrying out his duties. In his proposed budget, the music specialist indicates all the needs of his section of the Department, such as the following items:

- different kinds of stationery
- travelling expenses for the financial year
- subsistence allowance
- additional musical instruments, etc.

The budget is then submitted to the relevant authorities for processing.

#### 6.2.13 **Attending inter-provincial synchronising meetings**

The Subject Adviser not only attends, but also actively participates in inter-provincial meetings in which various educational issues are discussed. The main purpose of such meetings is to synchronise the different music advisory sections of the nine provinces of the RSA, without in any way undermining the individual differences of the various provincial curricula and syllabi. Such meetings are usually of three day duration. The following is one example of the usual agenda for the first day of the meeting:

#### **23 January 1996**

- 09:00-09:05 Opening prayer
- 09:05-09:15 Welcome by the host Subject Adviser
- 09:15-09:30 Introductions: Each delegate introduces himself/herself
- 09:30-10:00 Reading and adoption of minutes of the previous meeting
  
- 10:00-10:15 **Tea break**

- 10:15-11:00 Official opening by the host Superintendent-General: Department of Education
- 11:00-12:00 Key-note address (by a guest speaker on a relevant topic, e.g. "The role of the Education Specialist in the new South Africa")
- 12:00-12:15 Questions
- 12:15-13:00 Discussion (in groups)
- 13:00 14:00 **Lunch break**
- 14:00-14:30 Report back (by group leaders)
- 14:30-15:30 Reports by delegates (on music education developments and progress in their respective provinces)
- 15:30-16:00 Comparison among the various reports given
- 16:00-16:16 **Tea break**
- 16:16-16:45 Formulation of common strategies or approach
- 16:45-17:00 Announcements and closure

#### 6.2.14 **Organising seminars, conferences, music eisteddfods and festivals**

It is part of the Music Advisers duty to organise seminars, conferences, eisteddfods and festivals. His organisation or attendance of such events is always followed by well-considered reports to the Department, through his immediate senior official, who is normally the Senior Education Specialist (in the case of an Education Specialist). In the report, the Music adviser highlights the main issues discussed at the seminar, or what took place at the festival he organised or attended, the problems he might have encountered, the successes he might have achieved, and so on. It must be remembered that the Music Adviser does not always perform his assigned duties single-handed, he should be assisted by the Music Committees in the different areas of his region.

#### 6.2.15 **Any other duty assigned by the head of his department**

Finally it is also the Music Advisers duty to carry out any other duty that may from time to time be assigned to him by the Superintendent-General of his department.

### 6.3 **SETBACKS USUALLY EXPERIENCED BY MUSIC SUBJECT ADVISERS**

While the duty-conscious and dedicated Subject Adviser's hard work may be rewarded with a fair amount of success, there are some setbacks which result in some of his duty-sheet objectives being almost impossible to achieve.

### 6.3.1 An example of the setbacks

Because - like all other tertiary institutions - colleges of education are autonomous, subject advisers do not normally have free access to them. They can only give their advise to the lecturers and/or the college authorities when invited to do so. This discrepancy often makes it difficult for education specialists to monitor the implementation of the syllabi and to advise accordingly. In this regard it is recommended that the Education Specialist should, as far as possible

- \* be made a necessary part of college of education instruction staff, but should of course, be limited to his advisory capacity
- \* be in a position to run in-service training courses for college of education lecturers as regularly as necessary
- \* supply college lecturers with the necessary support papers for the interpretation of certain sections of the syllabi, and
- \* be in a position to avail himself to student teachers, should they need his advice from time to time

Examples of a one-day music in-service training course, and of a support paper for clarifying a section of a music syllabus is as follows:

\* **A one-day music in service training course**

Date : 27 February 1996  
 Institution : Hoxani College of Education  
 Venue : Auditorium  
 Target class : Sub-standard A  
 Lesson title : Teaching for concept *long-short* through MOVEMENT  
 Procedure:

- Division of class into two groups, namely, the "Elephants" and the "Hares"
- The Elephants walk with long steps, while the Hares run with very short steps to reach the same destination together
- The song "Elephant Walk" (by S.J. Khosa) is taught by the rote method

- The teacher tells the class that in the next lesson she will teach a song entitled "Little Hare"
- After a break, the next session represents another lesson, and the class is now taught the song "Little Hare", which they also learn by rote.
- In conclusion, the whole class sing "Elephant Walk", and thereafter "Little Hare"

**\* A support paper to clarify part of the music syllabus**

If, for example, the syllabus says: "Children should be taught by *doing* rather than passively listening to the talking teacher", the support paper could be as follows:

- Each child holds a rattle and gets ready to play it
- Together the children are told to play their rattles a-loud, and thereafter softly
- Other parts of the syllabus can be taught in this way

**6.3.2 Lack of sufficient funds**

Because of lack of sufficient funds for the education of the average child in the Black areas of the RSA in general, and of the Northern Province in particular, the training of identified musically talented children has often been impossible. In order to remedy the situation the following steps could be taken:

- \* making class music an examinable subject so that all and sundry can develop a positive attitude towards the subject
- \* finding ways and means of commercialising music as is the case in highly developed countries such as the United States of America and the United Kingdom
- \* convincing all the stake-holders of the high intellectual, emotional, social and religious value of music in general, and of class music in particular, and
- \* equitable allocation (by the provincial government) of funds for the training of talented children in the various subjects of the school curriculum



### **6.3.3 Lack of common education policy in South Africa**

During the apartheid era in the RSA the absence of a common education policy for all South African children resulted in unequitable school programmes for different departments. The so-called "synchronising meetings" organised for subject advisers by the former Department of Education and Training were apparently not quite successful in achieving the desired aim. The activities of the subject advisers of the different education departments could not be quite synchronised because the various budgets were not equitable. In some of the former national states, such as those in the Northern Province - Gazankulu, Lebowa and Venda - music education was grossly neglected financially and otherwise. The question that needs to be addressed now is how to improve the status quo.

## **6.4 IMPROVEMENT OF THE STATUS QUO**

The advent of the new South Africa has ushered in a new era which offers an opportunity for reconstructing everything which is considered to be not in line with the desires of the majority of the people. By the same token, the new education dispensation in South Africa has brought with it a glimmer of hope for the improvement of music education for the country as a whole. This is no doubt the right time for Music education reconstruction to take place in the Northern Province. In view of this the following recommendations can be made for the improvement of the subject (music).

### **6.4.1 More involvement of subject advisers in colleges of education**

More involvement of the music adviser in college of education class music programmes is likely to yield better results. Without necessarily having to take over the duties of music lecturers, the music adviser could more closely look into areas in the syllabi which need to be improved, and then give the necessary advice and recommendations to relevant role-players. He could do this by:

- \* organising in-service training courses
- \* holding meetings with college of education lecturers to discuss common problems and to find solutions thereto, and
- \* let some of the lecturers serve in music subject committees

### 6.4.2 Funding

Adequate funding of music education would make meaningful budgeting possible for the music advisory section of the Department. Appointment of more subject advisers for music in the province will only be possible if the necessary funds have been allocated for the purpose. Since there are only three music advisers in the Northern Province, more of them will have to be appointed as a matter of urgency, in order to achieve the objectives mentioned in paragraph 1.2 which can prove to be too much work for the three music advisers at present employed for the whole province. In order to show the shortage of music advisers in the Northern Province, some statistical information is given in the following tables:

**Table (a)**

Number of regions in the province	Average number of areas per region	Average number of areas per music adviser	Total number of music advisers in the province
6	4	8	3

In order to address the shortage of music advisers in the Northern Province, more of these officers are recommended as indicated in the following table:

**Table (b)**

Number of regions in the province	Average number of all areas per region	Average number of areas per music adviser	Total number of music advisers in the province
6	4	2	12

The higher figures in table (b) represent an increase of 300% in the number of recommended music advisers. This implies that much more funds have to be put into the provincial budget in general, and into the music education one in particular. Another reason why no less than 12% extra music advisers should be appointed is the proportionally alarming number of schools to be catered for by only three music specialists.

### 6.4.3 Inter-provincial meetings of music advisers

Inter-provincial meetings of music advisers could serve a useful purpose if the objectives thereof were clearly spelt out, and a concerted effort made to realise them in the short and long term. These objectives could include the following:

\* **Establishment of music and/or arts education centres**

This should take ideally place in each of the six regions of the Northern Province. This will, of course, imply

- the need for communities to generate funds
- the need for talented prospective teachers or lecturers to be trained, and
- the need for the Northern Province Education Department to support or subsidise such endeavours

\* **Engaging in the "collective bargaining" approach by the nine provinces of South Africa**

By this is meant that:

- within the limits of National Education Policy, and at the invitation of any one of the provinces, delegates from the nine provinces unite to form a national forum for purposes of formulating strategies for addressing common concerns together, and
- with one voice delegates tell the relevant department(s) of the decisions of the "National Music Education Forum"

### 6.4.4 Participating in a cross-fertilization of ideas

This could be exercised in the form of, for example, "problem-progress" reports during "synchronizing" meetings of music adviser delegates from the nine provinces of South Africa. This could be done in more ways than one, e.g. by way of

- each delegate reporting on problems encountered in his/her province, and how such obstacles were overcome, or

- reporting on problems that remain unsolved, with the aim of getting ideas on how the obstacles could be overcome

In this way "the way forward" can become clear to every delegate. This kind of unity in doing things can form a basis for stronger co-operation in the various areas of the subject advisory services.

It must, however, be emphasized that the individual differences and the relative autonomy of each of the provinces must always be respected. At the same time the need for subject advisers to discuss among themselves matters of common interest is fundamental in educational practice.

## **6.5 REASONS FOR, AND DUTIES OF ADDITIONAL SUBJECT ADVISERS IN THE NORTHERN PROVINCE**

The following are some of the reasons why additional music subject advisers are needed in the Northern Province.

### **6.5.1 Sharing the heavy workload**

More music subject advisers are needed because

- \* the workload carried by the three music advisers (instead of twelve) is too heavy for efficiency; in other words "many hands make the work lighter"
- \* with only three music advisers sharing the enormous workload of the entire Northern Province, neither individual attention nor meaningful follow-up is possible
- \* each music adviser will be able to concentrate on his ward or circuit, instead of wasting his time and energy travelling long distances to reach his place of work
- \* each music adviser will be in a position to visit most, if not all of the schools and/or colleges of education under his charge, and
- \* each music adviser will have sufficient time to attend to office work which includes the following activities:

- drawing the year plan
- consulting with higher authorities on matters pertaining to his (music adviser's) work
- budget drawing
- attending office staff meetings
- report writing
- completion of claim forms (for travelling and subsistence)
- conducting interviews on appointment, and
- attending to correspondence

As far as field work is concerned, the music adviser's work includes

- visits to schools (pre-schools, junior and senior primary schools, secondary schools) and colleges of education to give advice on class music teaching and choir training
- conducting in-service training courses and workshops, usually from one managerial area to another, and
- attending seminars and conferences, either organised by National Education Department (now Provincial Education Department or by one of the country's universities

#### **6.5.2 The examinable status of music as a subject**

Since class music has become an examination subject, a much more intensive advisory approach will have to be adopted by the music specialists. This implies the need for more time and for thoroughness on the part, not only of the class music teacher, but also of the music adviser. He will need plenty of time to prepare teaching media, schemes of work and lesson plans in readiness for the running of in-service training courses. For this kind of intensive approach to take place effectively, each music adviser will have to have his workload drastically reduced, and this can only be possible if more subject advisers for music are appointed.

Two revised discussion documents on curriculum development, and an new methods of assessment dated July 1996 have recently been issued by the Department of National Education. The document on assessment says, inter alia, that the new (assessment) approach will be outcomes-based. This implies that the learner has to be assessed and given credits on the aspects of the body of the knowledge he or she has gathered over a period of time.

#### **6.6 WHAT WOULD POSSIBLY HAPPEN IF THERE WAS NO MUSIC ADVISER?**

The answer to this question could be multi-faceted, and could include the following:

- \* Firstly, Class Music as a subject would not be taken seriously by the majority of schools, with the result that
  - the pupils would remain musically illiterate, with all the consequences of illiteracy
  - class music teachers would develop a sense of apathy, which would invariably result in feelings of guilt, and consequent lack of job satisfaction
  - the pupils would loose respect of, and trust in their teachers; consequently disciplinary problems in the schools would follow, and
  - general tone in schools would subside, and disagreement among the school management, staff, parents, the inspectorate and so on, would become the order of the day, and then the "culture of learning" in schools would simply disappear just as it has done in the past few decades
- \* Secondly, Class Music as a subject would be neglected by all and sundry, and eventually be relegated into oblivion
- \* Lastly, there would be a lack of musically qualified teachers to take charge of music education.

Another question which could be asked is: "What would possibly happen if a musically unqualified and uninterested person was appointed to take charge of music education?"

The answer to this question is obvious: chaos. In the first place, it must be remembered that this kind of officer is not qualified to carry out music education duties. Secondly, it should be born in mind that Music, like Mathematics, is a subject, which depends chiefly on the talent of the pupil or student. It would be anything but wise to expect an ignorant and uninterested person to make others knowledgeable and interested in a subject he has no, and does not wish to have any idea about. In all probability, such an officer would

- \* lack the necessary confidence for advising teachers and lecturers, who might be specialists in the subject for which they are responsible
- \* members of the community would possibly suspect foul play concerning his appointment, and start ignoring him, and thus further make him feel uncomfortable in his job, and
- \* his appointment might cause credibility problems for his employers in the eyes of the public; this can lead to far-fetching negative implications for the Department, and possibly the entire government, if such an unprofessional, maladministrative practice is allowed to go unchecked

#### **6.7 RECONSTRUCTING THE SUBJECT ADVISER'S JOB-DESCRIPTION**

The job-description of a subject adviser should be seen in the light of the main objective of this study, which is to reconstruct class music teaching, including choral work. Only an academically qualified person, with professional teaching and choir training experience should be appointed to the position of Subject Adviser. Any person short of these requirements is not likely to be able to reconstruct and upgrade the teaching and learning of the subject. Reconstruction here should be understood as an on-going process which should take place every second or third year. This, however, does not mean that amendments to the syllabi are not necessary in the interim period. When such adjustments are made, they should, of course, be within the limits of the Subject Policy. This is why the Music Adviser should always be vigilant for, and open to new teaching and learning trends which will help upgrade his subject on a continual basis.

### **6.7.1 The Subject Adviser's one year scheme of work**

According to an Art Education publication, a scheme of work for the Subject Adviser should comprise the organised items contained in his duty-sheet. The items are arranged in long-term planning for the whole year. The scheme should be drawn up in advance and be completed towards the end of January of each year. Although at this early stage of the year it may not yet be certain how many meetings, conferences and seminars will have to be attended, an estimated scheme of work will always prove to be useful. Before such a scheme of work is drawn up, let us look at the duties of the Music Adviser in the former Gazankulu.

### **6.7.2 Duties of the Music Adviser in the former Gazankulu**

In the former Gazankulu Department of Education, the first Music Subject Adviser to be appointed was expected to draw up his own duty-sheet. This was done because the Department believed that the music specialist was the only person suitably qualified to advise on matters pertaining to music education.

#### **6.7.2.1 Drawing up of schemes of work**

Accordingly the Music Adviser drew up his own duty-sheet, which was subject to amendment, and submitted it to the department.

#### **6.7.2.2 In-service training courses**

He plans, runs or monitors the running of music in-service training courses. This he does with the assistance of the Music Subject Committee.

#### **6.7.2.3 Invitation of visiting music educators**

It is part of the Music Subject Adviser's responsibilities to recommend to the Department the invitation of eminent music educators from elsewhere (including overseas) to come and conduct in-service training courses or to speak at music seminars.



#### **6.7.2.4 Visits to schools and colleges of education**

Paying visits to schools and colleges of education for giving guidance and advice on music teaching and learning is an important role to be played by the Music Subject Adviser. Since colleges of education are tertiary, and therefore largely autonomous, the Subject Adviser goes to such institutions only when invited to advise on specific sections of the syllabi, to run workshops to give special demonstration lessons, or to perform any other duty relevant to his field of specialization. For example, the Northern Province Music Adviser is usually invited by colleges of education to help with choir training.

#### **6.7.2.5 Advising the Department on all matters pertaining to music education**

The Music Adviser advises the Department on all matters pertaining to music education.

#### **6.7.2.6 To liaise with relevant organisations and companies**

He also liaises with organizations and/or companies and festivals, such as the Sasol Company, the Old Mutual, the Metropolitan Life and Lever Brothers (the Omo Choir Challenge). These companies, along with the Khindlimuka Gaza and the Transvaal United African Teachers' Association organizations have been behind choir competitions for a number of years in the Northern Province.

#### **6.7.2.7 Meetings, Conferences, seminars etc.**

On behalf of his department, the Music Advisor attends meetings, conferences, seminars, eisteddfods and festivals with a view to observing, learning and reporting to his superiors the significance of these activities for his subject area of education.

#### **6.7.2.8 Organising seminars, eisteddfods, festivals etc.**

The Music Adviser, assisted by the Music Committee, organises and monitors the running of music seminars, eisteddfods and festivals for his area of jurisdiction, and in co-operation with other (regional) music advisers.

#### 6.7.2.9 Interpretation of syllabi

He studies, analyzes, interprets and facilitates the implementation of music syllabi. One way of doing this could be through support-papers which, like all good educators or lecturers, the Music Adviser might prepare and use to clarify his topic. For example, in order to elucidate the relationships between a long note and a group of short ones, lines could be used to connect them, e.g.

Four-beat note: \_\_\_\_\_

Two-beat note: \_\_\_\_\_

One-beat note: \_\_\_\_\_

Half-beat notes: \_\_\_\_\_

#### 6.7.2.10 Recommending improvements on the syllabi

After a careful study of the syllabi of different education departments (of other countries) the Subject Adviser might wish to recommend certain changes or improvements on a particular syllabus. He will, of course, have to do this in consultation with the Music Subject Committee.

#### 6.7.2.11 In charge of music education committees

The Music Adviser takes charge of all music-related committees within the ambit of the Gazankulu national state.

#### 6.7.2.12 Drafting circular letters

The Music Education Specialist drafts departmental music related circular letters, has them typed, and submits them to his superior for a signature before posting them to the institutions or persons concerned.

#### **6.7.2.13 Encouragement of music performances**

Someone has to encourage the performance of both vocal and instrumental music making in the community in general, and in the schools in particular. This is the duty of the Music Adviser.

#### **6.7.2.14 "Scouting" for and development of talent**

One of the Music Adviser's important duties is "scouting" for, and the development of musical talent. After the discovery of musical talent in a child or children, the Music Adviser recommends ways and means of having the pupils or students trained in their special area of interest and ability.

#### **6.7.2.15 Music examinations**

As a music specialist, the Music Adviser may sometimes serve as a music examiner. Besides, it is part of his duty to monitor the smooth running of the preparations for, and the actual writing of music examinations, as well as the marking of the examination scripts thereof. A case in point here is the author, who, as a member of the Music Subject Committee within the ranks of the defunct Department of Education and Training, was appointed for a three-year term of office as examiner for the standard 5 theory of music examination. In his capacity as Music Subject Adviser for former Gazankulu Education Department, he also actually did monitor the writing of the examinations.

#### **6.7.2.16 Upgrading of music performances**

The Music Adviser upgrades the standard of general music performance through various ways, which may include the following:

- organizing choir conductors workshops
- inviting guest conductors to handle certain aspects of choir training
- giving advice on the most effective listening techniques and what to listen for in music, and
- encouragement of healthy music competition

#### **6.7.2.17 Drawing up budgets**

Towards the end of every year the Music Subject Adviser (like other departmental officers) draws up a budget for addressing the financial needs of his section of the department such as:

- purchase of music education equipment and teaching media
- the running of courses and seminars
- subsistence and travelling costs
- catering during committee meetings, and
- payment of travelling and accommodation expenses for guest speakers (at seminars and other such meetings)

#### **6.7.2.18 Writing of reports**

The Subject Adviser has to write a report on every duty he does each month. Such reports are submitted to the officer's immediate superior for his information about the progress made, or obstacles met, as well as recommendations for the way forward. Reports also serve to re-assure the Department that the officer concerned is actually doing the work for which he has been appointed - it is part of the employee's accountability to his supervisors and the Department.

#### **6.7.2.19 Other duties as assigned to him**

The Subject Adviser is expected to perform any other duty as may be assigned to him by the Superintendent-General from time to time.

#### **6.7.3 A suggested scheme of work of the Music Subject Adviser**

Since the Subject Adviser's scheme of work is an estimated one, and will have to be considerably adjusted to include and to suit the demands of the new year unforeseen meetings, conferences, special assignments from superiors, etc. - it must mainly be seen as tentative or a point of departure. While the scheme of work of the class teacher is normally done according to the approximate number of weeks in a school year, that of the Subject Adviser could be done according to the number of months in the working year. The following format is suggested:

Serial number	Work envisaged	Month	Record
1	(a) Drawing up a scheme of work (b) Plenary meetings (c) Writing a report	1	
2	(a) Consultations and writing of memos (b) Writing of memos (c) Writing a report	2	
3	(a) Preparing hand-outs for in-service training (b) Committee meetings (c) Writing of report	3	
4	(a) In-service training courses (b) Writing a report	4	
5	(a) Visits to colleges of education (b) Visits to schools (c) Writing a report	5	
6	(a) Committee and other meetings (b) Organising for a Music festival (c) Writing a report	6	
7	(a) On two weeks leave (b) Preparing for music festival (c) Writing a report	7	
8	(a) Attending music <i>ei stedd fods</i> / festivals (b) Drafting circulars (c) Writing a report	8	
9	(a) Preparing for examinations (b) Arts and Culture festival (c) Writing a report	9	
10	(a) Preparing for examinations (b) School visits (c) Writing a report	10	
11	(a) Monitoring examinations (b) Writing report	11	
12	Annual report writing	12	

#### 6.7.4 Duties of a Chief Subject Adviser (Chief Education Specialist)

Before the duties of a senior Subject Adviser can be described, some information regarding the nomenclature currently used for the designations of the various ranks of subject advisers seems necessary. The five designations, from top to bottom, are as follows:

Chief Education Specialist

Senior Deputy Chief Education Specialist

Deputy Chief Education Specialist

Senior Education Specialist

Education Specialist

This hierarchical nomenclature seems to be a convenient grading of ranks and the accompanying post levels, which normally go according to both the efficiency and the experience of the individual specialist. Besides the fact that the senior officer, to a limited extent, controls the work activities of his junior, there is no marked difference between the one specialist and the other.

The only visible indication of difference in duties is that the senior officer signs certain documents of his junior, e.g. itineraries. However, the duties of the Chief Education Specialist are usually more administrative than professional, for example:

#### **6.7.4.1 Control of a number of subject advisers of different sections**

Subject Advisers of different subjects, e.g. Music, History, Religious Education, Geography (so-called Humanity subjects), may fall under the control of a single Subject Adviser. It does not matter what the field of specialisation of that particular Chief Education Specialist is. He controls his subordinates by, for example:

- signing their itineraries, vacation leave forms, subsistence and travelling claim forms, etc.
- scrutinizing, remarking on and signing of the reports of his juniors
- supervising the work of those under him, and
- recommending his juniors for promotion whenever need for it arises

#### 6.7.4.2 Advising the Department

He advises the Department on matters pertaining to the subject advisory sub-directorate falling under his jurisdiction. In other words he advises on the needs, approach to work, and makes necessary recommendations regarding solution to possible problems after consultation with the relevant subject advisers.

#### 6.7.4.3 Deputising for his superiors

It is the <sup>duty of the</sup> Chief Education Specialist not only to officiate at seminars, workshops and other functions organized by the subject advisers, but also to deputize for any of his superiors at such and other occasions.

### 6.8 The Provincial Arts and Culture Council (Music and Dance) sub-committees

The advent of the new South Africa, along with a new education dispensation, has ushered in a new era in which additional duties have been given to the Music Education Specialist. Although duties such as the establishment of music committees had already come to be part of his work, it was with the arrival of the new set-up in education that music committees were given a prominent place in music education at school level. The introduction of Provincial Arts and Culture Council with its sub-committees, including "in-school" Arts and Culture committees, has inevitably increased the workload of the Music Education Specialist. The reason for this extra duty seems to be the fact that the Music Education Specialist in the Northern Province is regarded as the only person qualified enough to serve on Arts and Culture councils and/or committees. Besides, it is a known fact that the subject Arts and Culture embraces music and other music related activities such as poetry and dance.

The two categories of the provincial committees in which the Music Education Specialist is involved will now be briefly discussed.

#### **6.8.1 Provincial music committees**

The following two categories of music committees form part of music education of the Northern Province namely, The Music Performance Committee and the Music Curriculum Development Committee.

##### **6.8.1.1 Music and dance sub-committees**

In the formation of this provincial committee, part of the members are elected by a mass gathering of all stake-holders, while the remaining part comprises the music education specialists of the province. Among the duties of this committee are the following:

- organizing, facilitating and running music festivals, eisteddfods and competitions for both schools and adults
- liaise between the performing groups and the Department of Education
- reporting to the Department about the proceedings of the performances, and
- making recommendations to the Department about the way forward - improvement of the status quo

##### **6.8.1.2 The Music Curriculum Development Committee**

The most senior Subject Adviser is almost invariably appointed chairman of the Curriculum Development Committee, which is also appointed by the Department. As its name indicates, the Curriculum Development Committee's main duty is to improve the music curriculum, this is an on-going process. At a seating of this very important committee, the members discuss and agree on ways of improving on and refining the music education programme. Then they recommend to the Department how their decisions can be implemented. This they usually do by means of a discussion document which is submitted to the Department. Usually, it is necessary for committee to hold a meeting with departmental authorities in order for the former to explain to, and convince the latter of the value of their recommendations.



### 6.8.2 The Provincial Arts and Culture Council (P.A.C.C.) itself

The first ever Arts and Culture Council of the Northern Province was inaugurated on <sup>the</sup> 22 February 1996 in Pietersburg. Members of this council are appointed by the Member of the Executive Council (M.E.C.) for Education. It seems important here to mention that not every music subject adviser is appointed to the Provincial Arts and Culture membership, but the one who does get appointed to the position is normally charged with the duty of organizing and monitoring the musical activities of the P.A.C.C.

#### 6.8.2.1 Duties of the Music Subject Adviser as a member of the P.A.C.C.

As a member of the P.A.C.C. the Music Subject Adviser:

- \* spearheads the establishment of Regional Arts and Culture Committees
- \* monitors the activities of the R.A.C.C.
- \* reports to the Provincial Arts and Culture Council on the cultural activities for which he is responsible and
- \* with the assistance of his fellow music subject advisers, he sees to the establishment of so-called "in-school" Arts and Culture Committees

The main duty of these arts and culture committees is to facilitate the functioning of arts and culture activities in schools.

#### 6.8.2.2 Functions of Regional Arts and Culture Councils

Regional Arts and Culture Councils are supposed to assist the P.A.C.C. in performing the following functions:

- promotion of arts and culture in general
- promotion of specialized areas of arts and culture such as music, dance, drama etc. through festivals and competitions
- advising the authorities concerned on the needs related to the preservation of the heritage of the inhabitants of the Northern Province

- taking care of the people's heritage through, for instance, the promotion and maintenance of historic buildings and other places of interest such as tourist sites

### **6.8.3 Recommendations regarding the constitution of music committees**

Although two music education-related committees are already in place, namely, the Music Curriculum Development Committee and the Music Performance Committee, one more music committee seems necessary at provincial level, namely the Class Music Committee. The reason for this is that, while the Curriculum Development Committee and the Music Performance Committee concentrated on curriculum development and extramural music performance matters respectively, the Class Music Committee would deal with the identification and recommended solutions to music teaching and learning problems. Although the functions of the three committees would obviously overlap, the tripartite system of provincial music committees would have certain advantages.

#### **6.8.3.1 Advantages of the tripartite system of provincial music committees**

This system would have the following advantages:

- considerable decentralization of functions, which is more democratic, and has the effect of enhancing efficiency because "many hands make the work lighter"
- clearer definition and demarcation of the three categories of music education duties, and
- the suitability of the system for lending itself to centralized control by one officer such as the Chief Education Specialist (for Music)

#### **6.8.3.2 Number of music committee members**

The number of music committee members should be commensurate with the functions of the committee in question. For example, a Provincial Music Committee usually consists of one representative from each region, plus all the music subject advisers in the province, under the supervision of the Chief Education Specialist (for Music). Regional and area committees could be much smaller, and could consist of the following members, according to their positions and functions:

- (i) Chairman
- (ii) Vice Chairman
- (iii) Secretary
- (iv) Vice Secretary
- (v) Treasurer
- (vi) Liaison officer
- (vii) Additional member

#### **6.8.3.3 Functions of the Music Committee**

The designations of the committee members speak for themselves. In addition to directing the proceedings of meetings, the chairman usually represents his body in the regional or provincial committee as the case may be. The liaison officer liaises with the parent community, whose interests he directly represents. Of course, the entire committee should indeed be seen to be representing the interest of the entire community.

#### **6.9 CONCLUSION**

In conclusion, the role of the Music Subject Adviser leaves no doubts: his duties pervade all music education strata, which is a very challenging job indeed. It requires and demands self-motivation, dedication and diligence. Without many dedicated music advisors it is impossible to reconstruct music education.

## CHAPTER SEVEN

### CONCLUSIONS AND RECOMMENDATIONS

This seventh and last chapter of this dissertation includes conclusions, recommendations and future projections.

#### 7.1 CONCLUSION

The author of this dissertation set out to identify the problems surrounding class music teaching, choral singing, the different types of songs, and supervision of music education in the Northern Province. In order to systematically investigate these problems he formulated some objectives, and decided to make use of specific methods. The study led to the following conclusions:

- \* class music teaching can be reconstructed by using different types of songs
- \* emphasis should be laid on the importance of traditional songs
- \* the different types of songs must be documented and published (see Addendum)
- \* the different types of songs must be recorded when sung by well trained choirs
- \* other types of songs such as pop and gospel ones should also receive attention
- \* there is a need for upgrading the music advisory services, and
- \* there is a need for upgraded primary school as well as college music syllabi
- \* there is a need to train choir conductors

##### 7.1.1 Reconstructing class music teaching through songs

This study confirmed the need for reconstructing class music teaching in the Northern Province through songs. The numerous choral problems which characterise the majority of Northern Province choirs have to be addressed through well-considered choir training techniques. This implies that choir conductors must be suitably trained, and the necessary facilities made available.

Examples of these facilities are a well ventilated rehearsal hall

- with good acoustics
- a choir stand
- a conductor's podium, and
- a keyboard instrument, e.g. a piano or melodic

### 7.1.2 Use of different types of songs

Until recent years, the elite society of the RSA, including schools, has not been quite exposed to the rich cultural heritage of this "rainbow" country, which abounds in folk, traditional and composed art songs. A lot of emphasis was laid on Western style choral art and hymn singing in the name of "Christian civilisation". The time has, however, come for different types of indigenous songs to be included in the class music repertoire.

### 7.1.3 The value of indigenous traditional songs

In order to highlight the cultural and educational value of indigenous traditional songs, some aspects of this type of music were described and discussed. Gone are the days when this type of song was typified as belonging to "the world of heathen". It is the duty of all music educators to present African traditional songs (and dance) as the "roots of African music".

The study reached the conclusion that during the past couple of decades there has been a gradual re-awakening of traditionalism in the singing and dance patterns of the Blacks of the Northern Province.

### 7.1.4 The place of pop, gospel and related types of songs or music

In order to find out about the place of pop songs, one needs only to switch on the radio, or listen to the majority of the youth songs. It is perhaps not an exaggeration to say that the most popular type of songs on television is popular music. It is, therefore, highly recommended that this kind of music making be included on the school singing programme. Since the vast majority of the youth love and enjoy pop singing, this type of music can be used to introduce pupils to the more difficult choral art singing.

### **7.1.5 Need for upgrading the music advisory services**

Since the Music Subject Adviser is the main role-player in the reconstruction of class music teaching, there is a great need for him and his services to be upgraded. This has been one of the subjects of study in this dissertation. The conclusion reached in this regard is that everything that surrounds the music advisory services should simply be upgraded - the Music Adviser's qualifications, class music teachers and lecturers, music teaching facilities and media and so on.

### **7.1.6 Balance between Eurocentric and Afro-centric approaches**

The balance between the Euro-centric and Afro-centric approaches of class music teaching must be found. This can be done through

- \* popularising the neglected side of class singing - African indigenous songs
- \* compiling and publishing African traditional songs (see Addendum)
- \* inclusion of different indigenous African song-types in the class music singing programmes, and
- \* retaining Western oriented song types on an equal proportion to Afro-centric ones

In view of these initial conclusions, the author created for himself an infrastructure in the form of two maps of the Northern Province through which the main class music offering institutions and centres can be identified (see maps (a) and (b) in Chapter two). It was to most of these institutions and centres that the researcher went to carry out some of his research activities. He then came up with the following important conclusion:

### **7.1.7 Reconstruction of class music teaching is only possible through the collective effort of all music education role-players**

The research reinforced the fact that it is through the collective effort of all the music educators - class music teachers, college and university music lecturers, choir conductors and Music Subject Advisers - that a meaningful reconstruction of class music teaching and learning can be achieved (see page 10-15 for information about role players).

### **7.1.8 Traditional re-awakening of the singing patterns of the Northern Province Blacks**

Last but not least is the conclusion that the re-awakening of traditional singing and dance is slowly gaining momentum among Northern Province Blacks, including the school community. This is indeed very encouraging. The "Back to the roots" slogan should now be sounded even more loudly by all music education role-players. In other words, the traditional music of the various cultural groupings should be taken into account when syllabi are drawn up.

## **7.2 RECOMMENDATIONS**

Now that some conclusions have been reached, a further step must be taken which will lead to the actual solution of the problems identified at the beginning of this dissertation. The following recommendations can, therefore, be made:

### **7.2.1 Class music teaching in the Northern Province should be reconstructed taking the following into account**

- \* Special emphasis should be laid by class music teachers on the importance of the pupil's own traditional songs as the foundation of music education in the Northern Province (use the songbook and cassette in Addendum).
- \* Inclusion in the class music syllabi of as many types of indigenous African songs as possible - African composed art songs, folk songs, traditional songs, pop songs, gospel songs, etc. (use songbook in Addendum).
- \* Class music teachers should be thoroughly trained in choir conducting techniques; in view of this, music centres and in-service training facilities should be provided as a matter of urgency
- \* The need for the upgrading of the music advisory services cannot be overemphasised; this upgrading could be done through
  - the appointment of one music subject adviser per inspection area
  - provision of adequate music teaching facilities, and
  - appointment of suitably qualified class music teachers and

- \* Upgrading class music syllabi through
  - inclusion in the syllabi of both Western and African songs in a balanced manner
  - inclusion in the syllabi of music career guidance, in order to enable young musicians to make a living out of their musical training, and
  - laying more emphasis on the enjoyability of class music activities
  
- \* Reconstruction of class music teaching in the Northern Province is depended on the collective effort of all music forum education role-players. It is therefore recommended that a curriculum or study committee be formed.

### 7.3 FUTURE PROJECTIONS

With certain conclusions having been reached, and some recommendations having been made, some future projections can be made.

Firstly, if class music teaching is upgraded by using

- the singing
- good choir conducting techniques
- collection, grading, documentation and publication of suitable songs, as well as
- the provision of adequate music advisory services

a strong foundation of a good music education can be looked forward to.

Secondly, if vocal music, rather than instrumental music is emphasised in the Northern Province, and if the potential of the singers is exploited optimally, this region can be second to none in the RSA; better still, if the choral tradition foundation is laid on traditional music foundation, Northern Province choir performances can rank among the best in the world!



Thirdly, it will be a happy day when pop and other related types of music are included on the class music singing programme because this could have the following advantages:

- pupil's enjoyment of class music singing lessons, since most youths are pro-pop music
- pop singing can gradually introduce pupils to more serious types of singing, e.g. choral work, and
- the majority of pupils per school are likely to develop love for the art of singing

Finally, a reconstruction of class music through songs in the Northern Province can have a far-reaching, positive effect on the general outlook of the people of the Northern Province. Singing together is a powerful uniting factor, people who sing together will tend to:

- express their innermost feelings together
- think and imagine together
- wish, desire and aspire together
- sing about love and sorrow together, and
- develop mutual trust and friendship in the process.

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## **INTRODUCTION TO THE SONGS**

Two main types of songs for class music use have been included in this dissertation. The one type consists of 10 neo-African songs, and the other, of 19 short songs composed by the author. The songs are suitable for class music teaching in various classes, ranging from grade 1 to secondary school grades. Both the neo-African songs (the composers of which are anonymous) and the composed songs are quite simple, and can be used to illustrate various music concepts during class music lessons.

## **LIST OF SONGS FOR CLASS MUSIC USE**

### **A. Neo-African Songs**

1. A re Tsamayeng
2. Ba Bowa ka Wena
3. Manana o Swekile
4. Josefa N'wamilorho
5. Moxe, Moxe
6. Ndzi Rila Vana va Vanhu
7. Wen'u nge Gee
8. Tshiiivha Tshanga
9. Tuva le Murhini
10. Xisaka xa Tuva
11. Xi Rila Ngopfu
12. Va ta Giya va ka Zulu
13. Hi ku Twanana
14. Goloi ya Makhuwa
15. Tshilidzi tshi Mangadzaho
16. Re a Dumedisha

### **B. Songs composed by the author of the dissertation**

17. Deya N'wana-Mhani
18. Hlantswa Meno Jaha
19. One-Two-Three-Four
20. Hallo dear Granny
21. Ndzi ya Lee
22. Ximbutana Mee
23. Ek sê nee
24. Goeie môre onderwyser
25. Ons stap vorentoe

26. Elephant Walk
27. Guvhukuvhu la Phiphidi
28. Fundudzi
29. L'a nga Tirheki a nga Dyi
30. Polokwane
31. Swiwoyondzeki
32. Little Hare is Hiding
33. Swifuwo swa le Kaya
34. Tihomu ni Tidonki
35. Ximbutana Mee

### **LIST OF SONGS IN THE ORDER IN WHICH THEY HAVE BEEN RECORDED**

#### **A. Songs composed by the author of the dissertation**

1. Deya N'wana-mhani
2. Hlatswa Meno Jaha
3. One-Two-Three-Four
4. Hallo dear Granny
5. Ndzi ya Lee
6. Ximbutana Mee

#### **B. Folk songs**

7. A re Tsamayeng
8. Ba Bowa ka Wena
9. Manana o Swekile
10. Josefa N'wamilorho
11. Moxe, Moxe
12. Ndzi Rila Vana va Vanhu
13. Wen'u nge Gee
14. Tshiiivha Tshanga
15. Tuva le Murhini
16. Xisaka xa Tuva

## A short translation of each of the recorded songs

Tsonga Title	English Translation	Type of Song
1. Deya N'wana-mhani	Learn to walk, my mother's baby	composed
2. Hlatswa meno Jaha	Brush your teeth, young man (big boy)	composed
3. One-Two-Three-Four	—	composed
4. Hallo dear Granny	—	composed
5. Ndzi ya Lee	An idiophonic sound made by a hyena. <i>Meaning:</i> I am going to a far away place. <i>Background:</i> The hyena is jocularly believed to be deceiving the owners of the sheep by saying he is going far away, and yet he intends wreaking havoc to the nearest flock he can find.	composed
6. A re Tsamayeng	Let us go <i>Meaning:</i> Let us go home to our parents.	Northern Sotho folksong
7. Ba Bowa ka Wena	They are talking about you "Tilee-tilelele" is a singing vocalization equivalent to "Tra-la-lalala". <i>Meaning:</i> People are talking about you, Moroboro.	Northern Sotho folksong
8. Manana o Sweekile	Mother has cooked <i>Meaning:</i> Hurray! Mother has cooked some porridge and some relish. She will also cook some pumpkins and keep them in the pot.	Tsonga folksong
9. Josefa N'wamilorho	Joseph the Dreamer <i>Meaning:</i> We read in the Book of Genesis about the story of Joseph the Dreamer, who was not only sold to the Israelites, but also found himself a corn-selling servant of Pharaoh.	Tsonga folksong
10. Moxe, Moxe	Moses, Moses <i>Meaning:</i> The first three phrases are about the Biblical story of Moses, who was ordered by God to remove his shoes because he was standing on holy ground. The second part of the lyrics is advice to young men and women to learn how to put on their ties and their skirts respectively, otherwise they might fail to do so on their wedding day.	Tsonga folksong



Tsonga Title	English Translation	Type of Song
11. Ndzi Rila Vana va Vanhu	I am worried about the poor children <i>Meaning:</i> I am worried about the poor children who are likely to be devoured by the lions and the hyenas.	Tsonga folklore song
12. Wen'u nge Gee	You who are making a chopping sound <i>Meaning:</i> You who are making a chopping sound out there, please go and tell my mother that I am no more, I have been killed for having had the whitest teeth. <i>Explanation:</i> This is also a folklore song which talks about a girl who has been pushed into a deep river and left for having been drowned or killed by crocodiles. Her friends did this because they were jealous of her after she had beaten them in a white-cleaning contest.	Tsonga folklore song
13. Tshivha Tshanga	My dove <i>Meaning:</i> Someone has discovered the nest of a dove with two eggs. Then someone came and took away the eggs. The singer is complaining about it, saying: "Who took the two egges of my dove?"	Venda folksong
14. Tuva le Murhini	The dove in the tree <i>Meaning:</i> See the dove in the tree! O, the dove, o, the dove!	Tsonga folksong
15. Va ta Giya va ka Zulu	<i>Meaning:</i> The Zulus will dance. Yes indeed, they will dance.	Tsonga folksong
16. Xisaka xa Tuva	The nest of a dove <i>Meaning:</i> The nest of a dove is being sung about during this (harvest) season. <i>Background:</i> This folksong is sung by boys and/or girls when they scare off birds which eat the corn in the fields.	Tsonga folksong

DEYA N'WANA MHANI

s :-- .m d . d :l, . l, d . s, :-- m :s,

De -- ya n'wa-na Mha - ni, de - ya! de -- ya!  
: : : d :s,  
: : : de -- ya!  
: : : s, :m,

d :m y l, :r d . s, :-- m :d

Ta --- ma! ta --- ma! de -- ya, de -- ya!  
: : : d :s,  
: : : de -- ya!  
: : : s, :m,

d :r . r r :l, d . s, :-- m . m :r . r

U kho - me mhe -- rha, de - ya! De - ya u ku :  
: : : d . d :s, . s,  
: : : De - ya u ku :  
: : : s, . s, :f, . f,

d :-- r :-- d :-- -- :

dee! dee! dee!  
s, :-- s, :-- s, :-- -- :  
dee! dee! dee!  
m, :-- f, :-- m, :-- -- :

2. HLANTSWA MENO JAHA

. s : s . m d : d l , . r : r . l , s , : s ,

He' we-na ja -- ha, hlantswa me no ja -- ha!

. s : s . m d : d l , . r : r . l , s , . s , : . s , , s ,

He' we-na ja -- ha, hlantswa me no ja -ha! U ta

§ s , , s , . s , , s , : m . m d . d : -- . m m . r , r : r . l ,

Hle - ki - se - ku yi -- ni, ja -- ha, Na me -- no -ya thya-ka.

1. s , , s : . s , , s ,	2. s , : s , . s : s . m d : d d : --
-----------------------------	--

ONE - TWO - THREE - FOUR

s :l :s : d :m :r : s :l :s :

1. One and two, three and four, one and two,  
 2. Five and six, sev'n and eight, five and six,  
 : : : s, :d :t, : : : : : :  
 : : : three and four, : : : : : :  
 : : : sev'n and eight, : : : : : :  
 : : : m, :s, :s, : : : : : :

r :f :m : d' :l :s :m d' :l :s :m

three and four, one, two, three, four, one, two, three, four  
 sev'n and eight, five, six, sev'n, eight, five, six, sev'n, eight  
 t, :r :d : m :f :m :d m :f :m :d  
 three and four, one, two, three, four, one, two, three, four  
 five and six, five, six, sev'n, eight, five, six, sev'n, eight  
 s, :s, :s, : s, :l, t, :d :s, s, :l, t, :d :s,

d' :l :s :f m :r :d :--

one and two and three and four.  
 five and six and sev'n and eight.  
 m :f :m :r d :t, :d :--  
 one and two and three and four.  
 five and six and sev'n and eight.  
 s, :l, t, :d :l, s, :f, :m, :--

d' :s . m r :m d' :s . m r :m

Ha --- llo dear      Gra --- nny,      ha --- llo dear      Gra --- nny!  
 m :d . d      t, :d      m :d . d      t, :d

d' . l :s . m d' . l :s d' :-- s :m

Give me some-thing      nice to eat!      Ha -----      llo dear  
 m . m :m . d      m . f :m      m :d . r      m :d

r :-- ---- :-- d :-- ---- :

Gra -----      -----      nny!  
 d :--      t, :--      d :--      ---- :

FINE

d' : m'. s :-- d'. d' :-- m'. s :--  
 Ho --- n' wi! Ndzi ya lee!  
 s : d'. m :-- s . s :-- d'. m :--  
 Ho --- n' wi! Ndzi ya lee!  
 m : s . d :-- m . m :-- s . d :--

D.C. al FINE

d' . d' : d' . s d' . d' : d' . d' d' :-- m . s, :--  
 'Ka Xi - ku - ndzu ndzi ya kwam'-la bye wu!  
 s . s : s . m s . s : s . s s :-- d'. m :--  
 'Ka Xi - ku - ndza ndzi ya kwam'-la bye wu!  
 m . m : m . d m . m : m . m m :-- s . d :--

6. XIMBUTANA "MEE"

s :m m . s :s . f m :-- r :

Mee! xi -mbu - ta - na, mee!  
: d . r :r . r d :l, t, :

s :m d . r :r . r f :f m . m :m

Khap' - Khap'! swi - bya - nya - na! khap' - Khap' ma - tlu - ka!  
: l, . t, :t, . t, : d . d :d

s :m d . r :r . r f :r d . d :d

Khap' - khap' swi - bya - nya - na! khap' - khap' ma - tlu - ka!  
: l, . t, :t, . t, r :s, d . d :d

LETTERS OF THE ALPHABET

s :-- :m d' :-- :-- d' :d' :t l :-- :-- d' :t :l

A B C D E F G H I

: : s, :d :m .d :m :s f :-- :-- l :f :f

: : A B C D E F G H I

: : m, :s, :d .m, :s, :d d :-- :-- f, .s, :l, :t,

s .f :m :-- s :f :m r :-- :-- s :-- :m d :-- :--

J, K L M N O P Q

m .r :d :-- d :r :d t, :-- :-- : : s, :d :m

J, K L M N O P Q

d :s, :-- s, :s, :s, s, :-- :-- : : m, :s, :d

d' :d' :t l :-- :-- d' :t :l s .f :m :-- f :m :r

R S T U, V W X Y

d :m :s f :-- :-- l :s :f m .r :d :-- r :d :t,

R S T U, V W X Y

m, :s, :d d, :-- :-- l, :t, :d d :s, :-- r, :s, :f

d :-- :-- d' :r' :d' t .l :s :t .d' r' :d' :t

Z. These are the let-ters of the a -- lpha-

d :-- :-- m :f :m r .d :t, :r .m f :-- :f

Z. These are the let-ters of the a ---- lpha-

m, :-- :-- s, :s, :s, s, .l, :s, :s, s, :-- :s,



d' l : s : d : r' : d' t . l : s : i f e . s l : s : i f e

bet, these are the let-ters of the a ---- lpha-

m : : m : f : m r . d : t, : r r : -- : d

bet, these are the let-ters of the a ---- lpha-

d : -- : s, : s, : s, s, . f e : s, : l, . t, d : t, : l,

s : -- : -- s : -- : m d : -- : -- d : -- : t l : -- : --

bet. Learn them well, learn them well,

t, : -- : -- : : m, : d : m : m : s f : -- : --

bet. Learn them well, learn them well,

s, : -- : -- : : m, : s, : d : s, : d d : -- : --

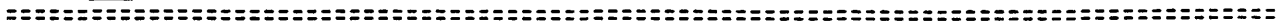
d' : t : l s . f : m : s t : -- : -- : -- : s d' : -- : -- : -- :

these are the let-ters of the a ---- lpha- bet.

l : f : f m . r : d : m r : -- : -- : m : f m : -- : -- : ;

these are the let-ters of the a ---- lpha- bet.

f, . s, : l, : t, d . s, : s, : s, s, : -- : -- : -- : s, s, : -- : -- : -- :



s :m.,s :f :r.,f m :d.,m :r :-- s :m.,s :f :r.,f

Nye - le - ti ya mi - xo m :d.,m :r :t.,r	yi hu - mi - le, d :s.,d :t, :--	Hu - ma - ni mi yi vo m :d.,m :r :t.,t,
Nye - le - ti ya mi - xo : :l :s.,s	yi hu - mi - le, s :m.,s :s :--	Hu - ma - ni mi yi vo : :l :s.,s
Ya mi - xo : :r :s.,t,	yi hu - mi - le ---- d :m.,d :s, :--	mi yi vo : :r :s.,r

m :d.,m :r :-- d :s.,d :r :s.,r m :d.,l :f :--

na hi li - yaa? d :s.,d :t, :--	Ma - kla - hle i vi -- d :s.,d :r :s.,t,	to ra yo - na. d :s.,l :r :--
na hi li - yaa? s :m.,s :s :--	Ma - kla - hle i vi -- m :d.,m :f :r.,f	to ra yo - na. s :m.,d :l :--
na hi li - yaa? d :m.,d :s, :--	Ma - kla - hle i vi -- d :s.,d :s, :t.,s,	to ra yo - na. m :d.,l :f, :--

m :m .,l,r :t, d :d :-- : s :m .,s :f :-- m :d .,m :r :--

Hu -ma -ni mi yi d :s .,f :l, :s,	vo -na! s, :s, :-- :	Ya pha-ti-ma, m :d .,m :r :--	ya pha -ti-ma, d :s .,d :t, :--
Hu -ma -ni mi yi s :m .,d :f :r	vo -na! m :m :-- :	Ya pha -ti-ma, : :l :s .,s	ya pha -ti-ma, s :m .,s :s :--
Hu -ma -ni mi yi m :d .,l, :f, :s,	vo -na! d :d :-- :	: :r :s .,t,	ya pha -ti-ma, d :m .,d :s, :--

d :s .,d :r :s m :m :-- : s :m .,s :f :--

ya pha -ti - ma Ma- d :s .,d :t, :s,	hle - hle! d :d :-- :	Ya pha -ti -ma, m :d .,m :r :--
ya pha -ti - ma Ma- m :d .,m :f :s	hle - hle! s :s :-- :	Ya pha -ti - ma, : :l :s .,s
ya pha -ti - ma Ma- d :s .,d :t, :s,	hle - hle! d :d :-- :	Nye-le - ti : :r :s .,r

<p>m :d . , m :r :--</p>	<p>:m :d . , l, :r :t,</p>	<p>d :-- :-- :</p>
<p>ya pha - ti - ma, d :s, . , d :t, :--</p>	<p>Nye - le - ti ya mi- d :s, . , f, :l, :s,</p>	<p>xo! s, :-- :-- :</p>
<p>ya pha - ti - ma, s :m . , s :s :f</p>	<p>Nye - le - ti ya mi- s :m . , d :f :r</p>	<p>xo! m :-- :-- :</p>
<p>ya pha - ti - ma ---, d :m . , d :s, :--</p>	<p>Nye - le - ti ya mi- m :d . , l, :f, :s,</p>	<p>xo! d :-- :-- :</p>

s :s . s f :f :r :s m :d :s :s . s

Swu --ku - ta hu -- ku Nki - ya -- see, swa --ku - ta

f :f :r :s m :d :m :m . m r . r :r . r :t, :t,

hu -- ku Nki - ya- see! Hu - ku yi jo -vo--te- la swa -- ku---

d :-- :m :m . m r . r :r . r :t, :t, d :--

dya, hu -- ku yi jo -vo -te -la swa -- ku -- dya!

**ROUND:**

Second group starts at the asterisk.

(A ROUND)

m : m . m : m : m      m : m . m : m : m      s : l . l : s : s

Xi - fu - fu - nu - nu,      xi - fu - fu - nu - nu,      xi rhwe-le ndhwa-lo,  
: : :      : : :      m : m . m : m : m

s : l . l : s : s      m . m : d . r : r . d : --      m . m : d . r : r . d : --

xi rhwe-le ndhwa-lo-      Xi na ma-si- ngi-ta,      xi na ma-si- ngi-ta!  
m : m . m : m : m      s : l . l : s : s      s : l . l : s : s

Xi na ma - si ngi - ta,      Xi na ma - si ngi - ta!  
m . m : d . r : r . d : --      m . m : d . r : r . d : --

m :r :d :-- d' :t :l : .m f :s :l :d

Ma -- jor scale, Ma -- jor scale, A -- scen-ding and de-  
 d :t, :d :-- m :s :f : .d d :d :d :d

Ma -- jor scale, Ma -- jor scale, A -- scen-ding and de-  
 s, :s, . f, :m, :-- s, :d :d : .s, l, :m, :f, :l,

m :-- :r :-- d :-- :r :-- m :f :s :--

scen --- ding: Doh -- ray -- me - fah - soh,  
 d :-- :t, :-- d :-- :t, :-- d :r :m :--

scen --- ding: Doh -- ray -- me - fah - soh,  
 s, :-- :s, :f, m, :-- :f, :-- s, :t, :d :--

l :-- :t :-- d' :-- :-- : d' :-- :t :--

lah -- te --- doh'; Doh' --- te ---  
 f :d :r . m :f m :-- :-- : m :-- :r :--

lah -- te --- doh'; Doh' --- te ---  
 l, :-- :s, :-- s, :-- :-- : s, :-- :s, :--

l :-- :s :-- f :-- :m :r d :-- :-- :--

lah --- soh, fah --- me -- ray -- doh.  
 d :f :m :-- d :-- :d :t, d :-- :-- :--

lah --- soh, fah --- me -- ray -- doh.  
 l :t :d' :-- l :-- :s :s . f m :-- :-- :--

d :-- :d d :d :r m :-- :m m :-- : m :-- :m

Kha ri ye dzi - vha Fu -- ndu dzi, Ri yo'

m :-- :m m :m :f s :-- :s s :-- : d :-- :d

m :-- :f s :-- :s s :-- : s :-- :l s :-- : d :-- :r

vho -- na ma --- de- mbe, ma --- de- mbe, ma ---- de-

d :-- :r m :-- :m m :-- : m :d :r m :-- : d :-- :s,

m :-- : s :-- :l s :-- :m r :-- :r d :-- :

mbe: Hu pfi hu na mi --- dzi- mu.

d :-- : d :-- :r m :-- :d s, :-- :s, d :-- :



s :- .s f :r m :-- r : s :- .s

Li --- ttle hare is hi ----- ding, Hi ---- ding

m :- .m d :d d :-- t, : m :- .m

Li --- ttle hare is hi ----- ding, Hi ---- ding

s :- .s, l, :l, s, :-- s, : s, :- .s,

f :r m :-- r :s, .s, d .d :d .r m .d : .d

in his bur ----- row. When a hu-man being ap-proach-es, He

d :d : :-- t, :s, .s, s, .s, :s, .t, d .s, : .d

in his bur ----- row. When a hu-man being ap-proach-es, He

l, :l, s, :-- s, :s, .f m .m :m .f, s, .m : .m,

r . r :r . m :f . r : .r s . f :r . r s . f :r s . m :--

comes out of his bur-row, and runs a-way a - long the deep fur-row,

t, .t, :t, .d r . t, : .t, r . d :t, .t, r . d :t, d . d :--

comes out of his bur-row, and runs a-way a - long the deep fur-row,

f, .f, :f, .s, l, .s, : .s, t, .t, :s, .s, t, .l, :s, m, .s, :--

--- :s, .s, d . d :d . r m . d : .d r . r :r . m f . r : .r

When a hu-man being ap-proach-es, he comes out of his bur-row, and

--- :s, .s, s, .s, :s, . t, d . s, : .d t, . t, :t, . d r . t, : .t,

When a hu-man being ap-proach-es, he comes out of his bur-row, and

-- :s, . f, m, .m, :m, . f, s, . m, : .m f, .f, :f, .s, l, .s, : .s,

s . f :r . r s . f :r m . d :-- --- :

runs a -way a - long the deep fur -row.

r . d :t, . t, r . d :t, d . s :-- --- :

runs a -way a - long the deep fur -row.

t, . l, :s, . s, t, . l, :s, s, . m :-- --- :

: :s, .,d x d :t, :l,l,l, s, :-- :d ., r

Swi -dyo ndze - eki swa-ri-xa ka, A - mba-

: :m, .,s, s, :s, :f,.f,.f, m, :-- :m, ., m,

Swi -dyo ndze - eki swa-ri-xa ka, A - mba-

: :d ., m m :m :d .d .d d :-- :d ., t,

Swi -dyo ndze - eki swa-ri-xa ka, A - mba

: :d ., d d :m :f,.f,.f, d, :-- :d ., t,

r :t, :. d, m m :d : d ., m :m ., m :m, d, d

la - ni, a - mba- la - ni, A - mba- la - ni ti-phu-ra-

s, :f, :. m,, s, s, :m, : m, .,s, :s, .,s, :s,.f,.f,

la - ni, a - mba- la - ni, A - mba- la - ni ti-phu-ra-

t, :s, :. d, d d :s, : m ., d :d ., d :d,l,l,

la - ni, a - mba- la - ni, A - mba- la - ni ti-phu-ra-

t, :s, :. :s,, d d :d, :s, .,d d :s, :s,,l,,s,

la - ni, a - mba- la - ni, A - mba - la -- ni ti-phu-ra-

f :f : r , s :s , s i r , f , f m :m :

phu - ra, A - mba-la - ni na swo swi- ntlo - ntol,  
 l, :l, : d , , t, :t, , t, :t, , r , r d :d :

phu - ra, A - mba-la - ni na swo swi- ntlo - ntlo,  
 d :d : s , , r :r , , r :r , s , s s :s :

phu - ra, A - mba-la - ni na swo swi- ntlo - ntlo,  
 f :f :r , , s s :s, :s, s, s, d :d :s, , d

phu - ra, A - mba- la -- ni na swo swi- ntlo - ntlo, A - mba  
 d , , f :f , , f :d , m , m r :l, : m . m :d . d :r . t,

a - mba-la -ni na to ti nghu- ndhu, Yo mi-nfu-ngho ya vu-  
 s, , d :d , , d :s, , ta, , ta l, :f, : d . d :s, , s, :t, , s,

a - mba-la -ni na to ti nghu- ndhu, Yo mi-nfu-ngho ya vu-  
 m, , l :l, , l :m , s , s f :d : s . s :m . m :f . r

a - mba-la -ni na to ti nghu- ndhu, Yo mi-nfu-ngho ya vu-  
 d :l, :s, , m , m, l, :f, :r, , r, s, , s, :-- :s, , s,

la -- ni na to ti- nghu- ndhu, yo mi- mfu-ngho ya vu-

FINE

d .,d :d :-- t,m . s :s . s :l . t d' :d' :t . l

dyo -ndze-ki. Swi dyo ndze ki swa ri kwe - rhu, Swa ma-  
s, .,s :s, :-- d . m :m . s :f . r m :m :m . m

dyo -ndze-ki. Swi dyo ndze ki swa ri kwe - rhu, Swa ma-  
m .,m :m :-- s . d' :d' . d' :l . s s :s :s . d'

dyo -ndze-ki. Swi dyo ndze ki swa ri kwe - rhu, Swa ma-  
d .,d :d :-- d . m :s . m :f . r d :d :t ., d

dyo -ndze-ki. Swi dyo ndze ki swa ri kwe - rhu, Swa ma-  
s .,r :r :r m :-- : . s d' :t :l . s

Bar -chu-lar's e -- gree, Ma - mas - ters na Ma-  
r .,t, :t, :t, d :-- : . d m :r :f . r

Bar -chu-lar's e -- gree, Ma - mas - ters na Ma  
t .,s :s :s s :-- : . m s :s :l . t

Bar -chu-lar's e -- gree, Ma - mas - ters na Ma  
r .,r :s :s, d : . s :m d :-- :r . f

Bar -chu-lar's e -- gree, Ma. Ma --- sters na Ma

d ., s : m : . m s ., s : s . f : t, d s, :-- : s, ., d

P. h. D., Mi dyo ndze ki le n'wi- na! Swi dyo-  
 m ., d : d : . d t, ., t, : t, ., s, : f, s, r, :-- : m, ., s,

P. h. D., Mi dyo ndze ki le n'wi- na! Swi dyo-  
 s ., m : s : . s r ., r : r . f : r m, t, :-- : d ., m

P. h. D., Mi dyo ndze ki le n'wi- na! Swi dyo-  
 m ., d : s : . d s, ., s, : s, ., r : s, d s, :-- : d, ., d,

P. h D., Mi dyo ndze ki le n'wi- na! Swi dyo-



1. d' :-- --- :s		2. d' :-- ---	



10. GUVHUKUVHU LA PHIPHIDI

d :-- . m : s . m :-- . l, -- . s : f . d :-- . r :-- . s,

Gu -- vhu - ku-vhu la Phi -- phi -- di

--- : . r : r . r : r . m s . f :-- . m :-- : . d

li a - we - dza mi hum - bu -- lo,

: . t, : t, . t, : t, . d r . r :-- . d :-- :

li a - we - dza mi hum - bu -- lo,

: . s : s . s : s . s s . s :-- . s :-- :

-- . d :-- . m : s . m :-- . l, -- . s : f . d :-- . l, :-- . s

di a e - le -- la a tshi we -- la

--- : s . m :-- . d :-- . r -- . t, :-- . d :-- :

Fha - si ha na --- to --- mbo.

--- : d . d :-- . s, :-- . l, -- . s, :-- . s, :-- :

Fha - si ha na --- to --- mbo.

--- : m, . s, :-- . d, :-- . f, -- . r, :-- . m, :-- :

2. Hu na mubvumo Phiphidi,  
Hu na mubvumo muhulu.  
Madi a elela a tshi wela  
Fhasi ha matombo.
3. Kha vha ye hone Phiphiphidi  
Vha you la dzipikiniki.  
Madi a elela a tshi wela  
Fhasi ha matombo.
4. Guvukuvku la Phiphiphidi  
Li wanala ngei Venda.  
Madi a elela a tshi wela  
Fhasi ha matombo.

m . m :m :f :s :-- :m s :f :m :r :r :

N'wa nu wa xi -- ko -- lo, Dyo - ndza ku tsa - la,  
d . d :d :r :m :-- :d r :r :d :t, :t, :

N'wa nu wa xi -- ko -- lo, Dyo - ndza ku tsa - la,  
s, . s, s, :s, :d :-- :s, l, :l, :f, :s, :s, :

s :s :f :m :m :d . d d . r :r :t, :d :d :

dyo - ndza ku tsa -- la, U nga tsha ka ti ku - ne - ne!  
r :r :r :d :d :s, . s, s, . l, :l, :s, :s, :s, :

dyo - ndza ku tsa -- la, U nga tsha ka ti ku - ne - ne!  
l, :l, :l, :s, :s, :m, . m, m, . f, :f, :r, :m, :m, :

s :m :d :r :-- : s :f :r :m : :

Tsa - la ka -- hle, tsa - la ka -- hle,

: : :t, :t, :t, t, :-- : :d :d :d

tsa - la ka - hle, ka ----- hie,

: : :s, :s, :s, s, :-- : :s, :s, :s,

s :m :d :r :-- :r . r s . s :s :s :d :-- :

tsa - la ka - kle u - nga bvi - ri - nge - te - li !

d :-- :l, :t, :-- :t, . t, t, . t, :t, :s, :d :-- :

tsa - la ka - kle, u - nga - bvi - ri - nge - te - li

s :-- :m, :s, :-- :s, . s, f, . f, :f, :f, :m, :-- :